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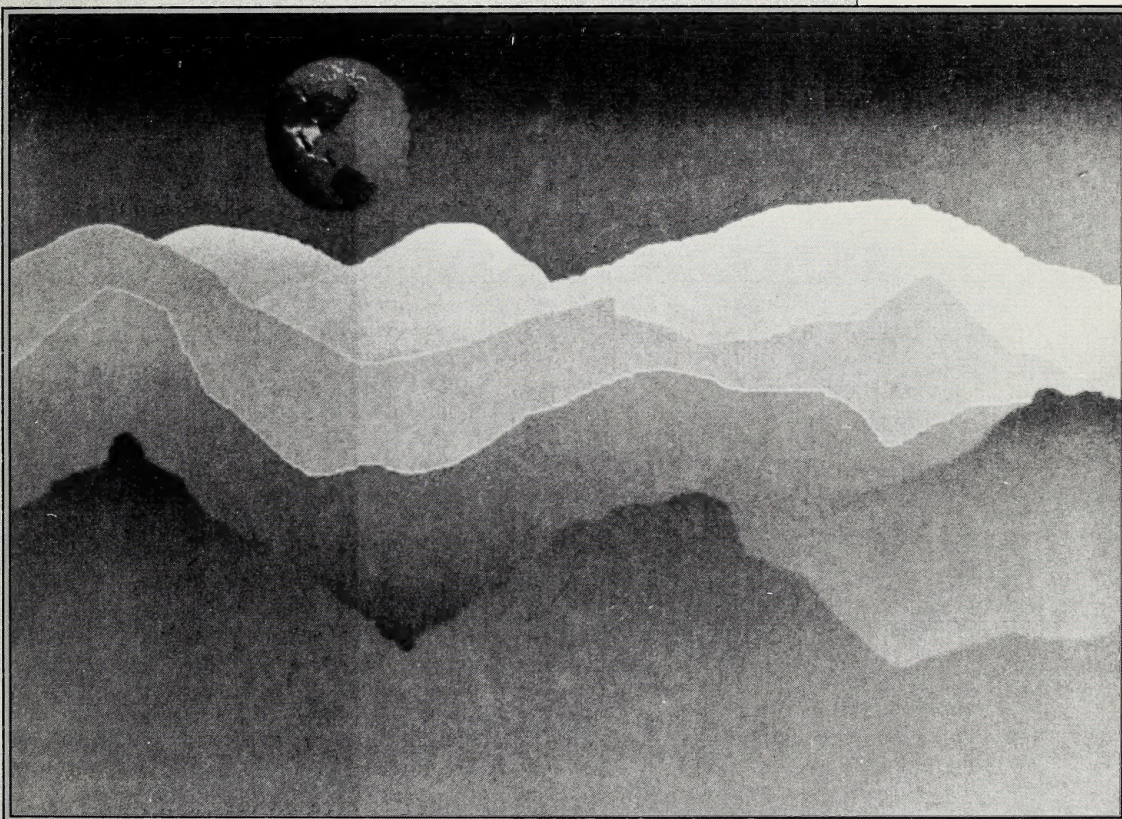


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ART 31


Module 5

Science and Technology – Function and Meaning



**Distance
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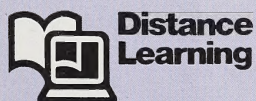
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Art 31

Module 5

**SCIENCE AND TECHNOLOGY –
FUNCTION AND MEANING**



This document is intended for	
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Illustration 156.

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Art 31

Student Module

Module 5

Science and Technology – Function and Meaning

Alberta Distance Learning Centre

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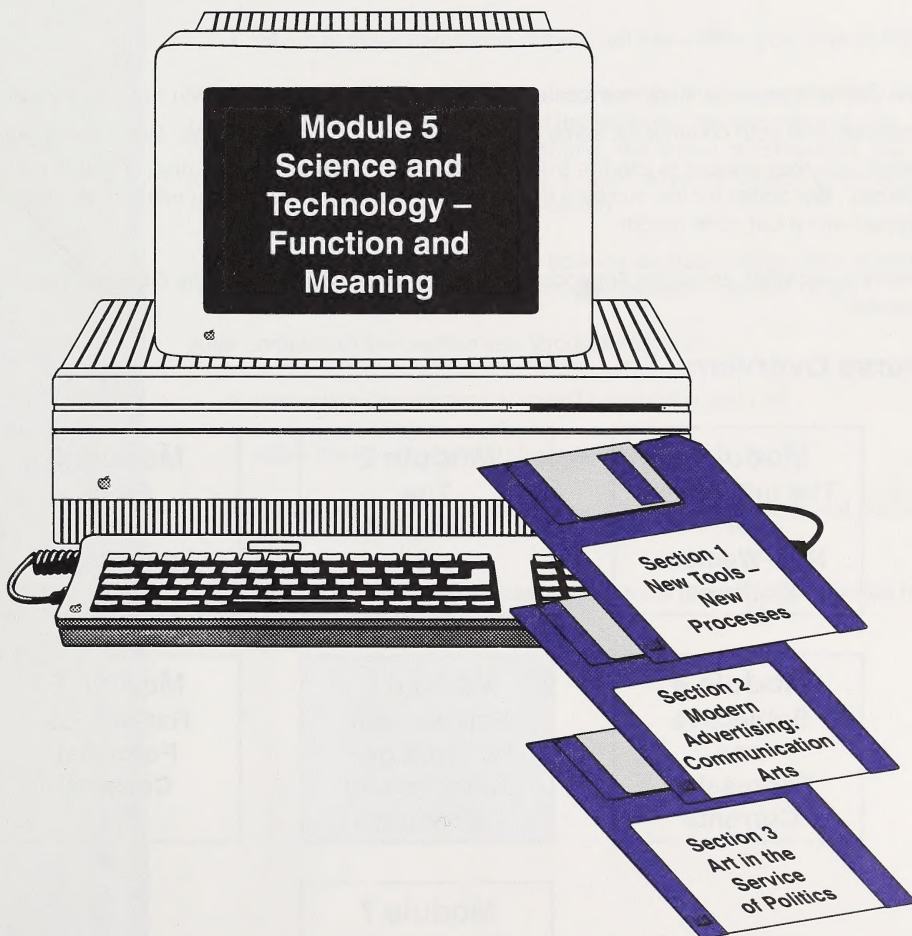
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OVERVIEW

Images come from ideas. The ideas that inspired art changed in the twentieth century. New tools and processes became sources for image making. As the technology for making art develops and changes, advertisers, politicians, and cultural groups take advantage of the power of art to sell their ideas and products.

In this module you will learn something about the development of new ways of image making. You will also explore the ways that images are powerful tools for advertisers.




Module 5 is made of 3 interrelated parts.

Evaluation

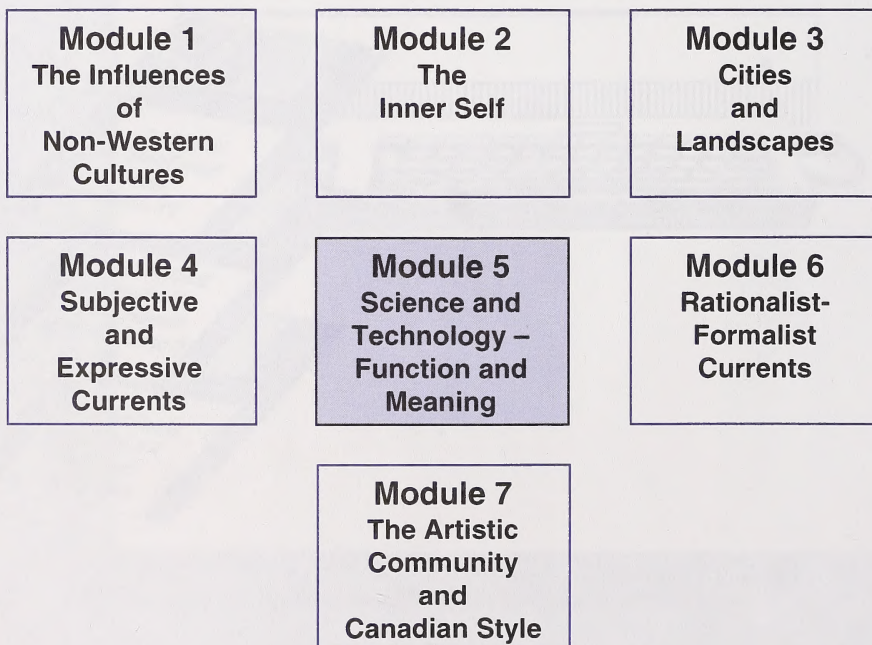
Your mark in this module will be determined by your work in the Assignment Booklet. You must complete all assignments. In this module you are expected to complete three section assignments. The assignment breakdown is as follows:

Section 1	40%
Section 2	30%
Section 3	30%
Total	100%

Note: Some images for study are located in the module booklets; some you will have to locate in magazines or in your community; some are in the *Booklet of Reproductions*. When the  symbol appears, you may choose to use the *Booklet of Reproductions* or the laserdisc, *Sightlines* (if available). Bar codes for the numbers in *Sightlines* have been included for use with laserdisc players equipped with a bar code reader.

Answers to activities are in the Appendix. Words marked* are defined in the Glossary in the Appendix.

Course Overview



SECTION 1

NEW TOOLS – NEW PROCESSES

Technology has made remarkable advances in the last fifty years. New discoveries in technology and science have had a significant impact on artists and their art. Television, computers, fax machines, acrylic paints, and calculators have all enlarged the possibilities for artists.

Do a survey and interview some of your relatives or neighbours over the age of fifty. Ask these questions:

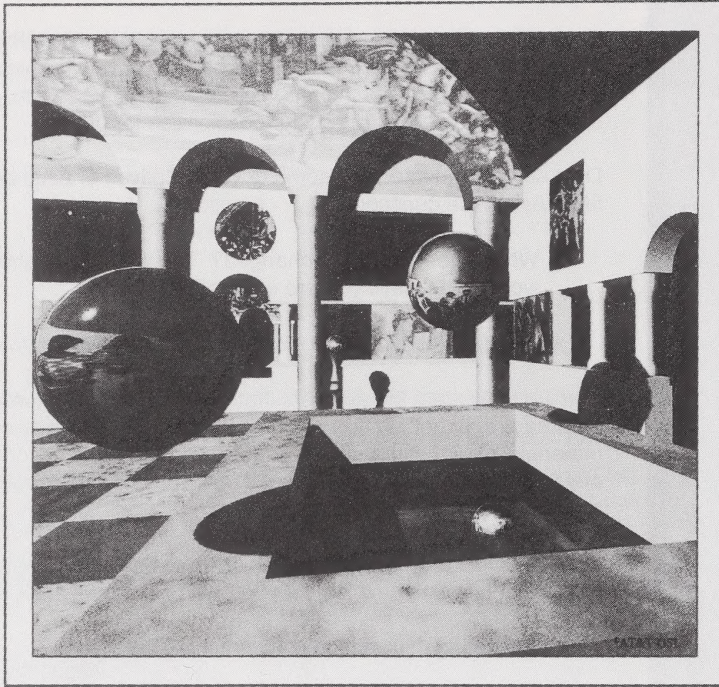
- What inventions have changed? The ways you travel? The ways you work? The ways you are entertained?
- Which of these inventions did you not have when you were in school?

You will learn from the answers that many of the inventions you take for granted are recent. The creation of the airplane, the discovery of new materials, the invention of new machines, the arrival of computers, the advance in communication science, and the advent of space travel all provide new symbols and ideas for image making.

In this section you will explore how science and technology have provided modern artists with new tools and processes in the creation of art.

After completing this section you should be able to

- appreciate the imagery of speed and machines in art
- value the inventions and changing styles in art
- appreciate the use of modern materials and non-traditional processes in art
- understand that new processes and tools provide opportunities for artists to create non-traditional images



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Illustration 157: AT&T Advertisement. *Computer Graphics World*, February 1989. By permission of AT&T. Graphics Software Labs. TOPAS images by Katherine Hanley.

For many centuries artists used history, allegory, and biblical scenes as sources for images. By the beginning of the nineteenth century many art academies dictated what art should be and how it should be done. Even today some art institutions attempt to dictate ways of making art. The invention of the camera in the mid-1800s changed the “rules” for art and helped artists to seek new ideas and techniques. Artists no longer needed to record history, the camera could do this more quickly and more accurately.

New inventions gave artists a new source of images and ideas. From inventions and from social change came new art forms, vocabulary, materials, tools, and processes.

In Module 4, Section 3, *Art 31*, you read that Picasso extended art by gluing a piece of oilcloth to his *Still Life with Chair Caning*. Collage was one of the new processes in art.

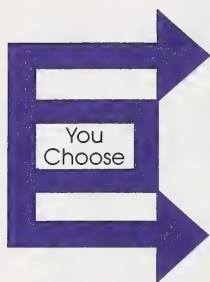
Science and technology continue to provide today’s artists with new tools such as the acetylene torch for welding metals, or special machines for bonding vinyls, or air compressors for air brushing. Also available to artists are new and powerful computer graphics and laser images.

This rapid rise in technology encourages artists to explore and to develop new artistic insights.

Technology has also broadened the areas of artistic specialization. The proliferation* of printed materials, communication media such as television, print media, film advertising, and music requires the services of artists to create visual images which will attract an audience. This expansion of the artist’s role in contemporary society forces artists to explore technology as a source for visual images. New artistic approaches and unusual processes and tools develop out of the interaction of artists with technology as they try to develop images that will communicate insight into our culture, our values, and our beliefs.

Activity 1: Ingres and Turner

Appreciate the imagery of speed and machines in art.



If you have access to the laserdisc *Sightlines*, find and view frame 2824.

OR



Turn to picture 153, Jean Dominique Ingres, *Oedipus and the Sphinx*, in your *Art 31 Booklet of Reproductions*.

1. Describe this work by Ingres, listing only what you see. Do not make any guesses or value judgements.

2. Consider the title and the painting and interpret it. What information do you have to have to interpret this title and painting? What mood, feeling, or ideas are communicated to you by the work?

3. Now look carefully at the style of the painting, the technique, and colours in the work, as well as the subject matter. Discuss why this painting is an example of a traditional work of art.

Turn to picture 154, Joseph M. Turner, *Rain, Steam and Speed*, in your *Art 31 Booklet of Reproductions*.

4. Describe the work listing only what you actually see.

5. Now interpret the work. What do you think Turner is attempting to express? What message is being communicated to you? What techniques does the artist use to convey this feeling, mood, or message?

6. Discuss how Turner's *Rain, Steam and Speed* and Ingres' *Oedipus and the Sphinx* are similar and how they are different. Include the differences you see in the two paintings by talking about

- colour selection
- application of colours
- textures; shapes
- use of lines
- atmosphere/mood/emotional response
- subject matter

7. Turner painted *Rain, Steam and Speed* over a hundred years ago. What details and techniques can you discover in his painting that would indicate his innovative and non-traditional approach to art and use of media at that particular time? Consider subject matter and visual presentation.

8. You are a person living in a highly technological era. Look at the paintings by Turner and by Ingres. Which painting seems related to modern art? Which do you respond to more enthusiastically and why?

9. Assume that you are Joseph Turner. You are explaining your concerns about machinery to a wealthy industrialist of the mid-1800s. Describe your concerns and tell how you expressed them in the painting *Rain, Steam and Speed*. What devices did you use to achieve this illusion of speed and movement?

10. Make a list of specific modern inventions or recent technological discoveries which could be used as art subjects to communicate information about your culture, values, and beliefs.

11. a. Choose one of these subjects to plan a sculpture, painting, or drawing using your ideas about that subject as content or theme. Make a list of the modern materials you might use to create this piece of art.

- b. Describe the modern art process and media you would employ to construct this work.

Check your answers by turning to the Appendix, Section 1: Activity 1.

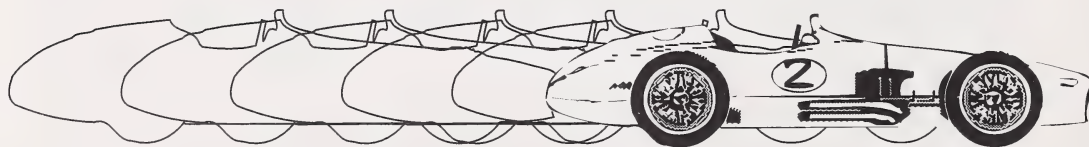
Activity 2: Futurists: Balla and Marey

Appreciate the imagery of speed and machines in art. Appreciate the use of modern materials and non-traditional processes in art.

Tapping your fingers on the table can create a musical rhythm. Musical rhythms are made by organizing sound and silence. The sounds are written as notes, the silences as rests. In art, visual rhythm is created by **shapes** and **spaces**. The rhythm is created by repeating similar shapes, lines, or colours to form patterns. Just as a musical rhythm builds up an expectation, so does a visual rhythm of repeated elements make a pattern for the eye to follow. The spaces are like rests; the patterns are like a beat. Because shapes and spaces organize visual rhythms, you should notice both shapes and spaces when you experience visual rhythms. As you look at visual rhythms in art, your eyes follow the visual beat through the artwork. This movement can be rapid, excited, or slow and easy.

You will recall from Module 3, Section 1 that a group of artists who used progressive rhythm to capture the dynamism of speed were the Futurists. Futurism is an art movement which began in Italy around 1910. The founder of this movement was the poet and propagandist, Filippo Tommaso Marinetti, whose first futurist manifesto was published in a French newspaper on February 20, 1909. This manifesto (which was endorsed by Futurist painters in 1910) was negative as well as positive. The negative statements urged the young to abandon traditional and social values. The positive side urged the young to become involved with the dynamism of the modern age. This modern era was symbolized by machines and speed.

1. a. Look through magazines or newspapers and find a picture of a car, airplane, bird, or horse in profile. Tear or cut out this section.
 - Glue this section of paper to a piece of cardboard which is not too thick. Now cut out the shape you have chosen.
 - Use a pencil and trace the outline of this shape on a piece of paper about six times. Ensure that each tracing **overlaps** the previous drawing. See the example that follows.



- Use two or three different colours and colour each enclosed space a different colour.

Draw or paste your image here.

Now look at your finished coloured exercise.

- b. Describe the pace of the rhythm you have created in your work. Is it fast-paced, slow and easy, or progressive?*

Giacomo Balla (1871-1958) was a futurist artist who signed the Futurist Manifesto and painted the whimsical futurist work, *Dog on a Leash*. See picture 100, *Dynamism of a Dog on a Leash*, in your *Art 31 Booklet of Reproductions*. He later returned to painting traditional forms of expressions.



If you have access to the laserdisc *Sightlines*, find and view frame 8994.

OR



Turn to picture 155, Giacomo Balla, *Swifts: Paths of Movement, Dynamic Sequences* in your *Art 31 Booklet of Reproductions*.

2. Study Balla's painting carefully and compare it with the coloured drawing you just completed.

a. Make a list of the similarities found in the two works.

b. Explain how rhythm is created in Balla's work.

c. Describe the movement in Balla's work. Is it dynamic, progressive, or slow and easy?

d. Apart from the repetition of shapes in the painting, what other elements has Balla included in the work to create this sensation of movement?

3. Refer to Turner's *Rain, Steam and Speed* in Activity 1 of this section and compare it with Balla's painting.

a. Describe the visual differences you can find between the two works.

b. Which work creates a stronger movement and why?

c. Turner used a locomotive in his work and Balla used a bird. Explain how science and technology are reflected in Balla's painting. Can you name any other modern tool or equipment which can create an image like Balla's? List these modern devices.

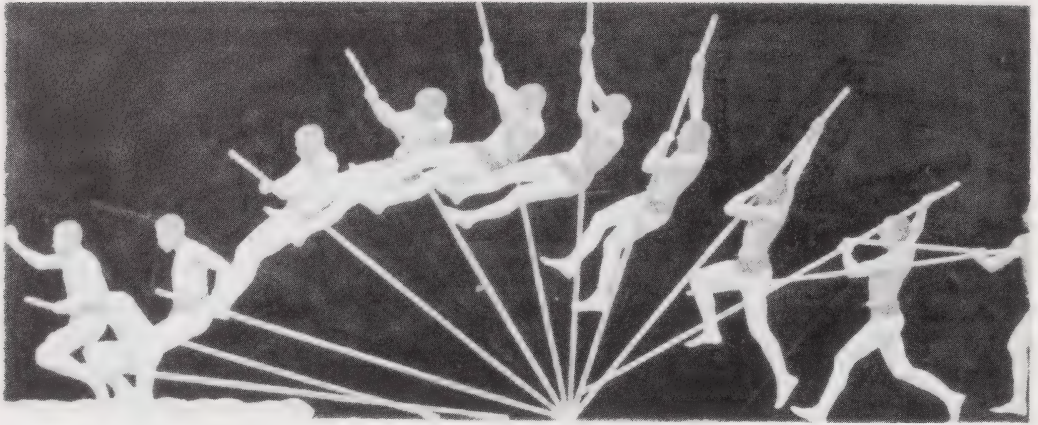


Illustration 158. Jules Etienne Marey, 1830-1904, France. *Chronophotograph*, c 1890.

4. Look at Marey's photograph and Balla's painting carefully. From this comparison describe some of the ways photography has influenced artists and their art in the twentieth century.

Check your answers by turning to the Appendix, Section 1: Activity 2.

Activity 3: Francis Picabia and Lee Bontecou

Value the inventions and changing styles in art.

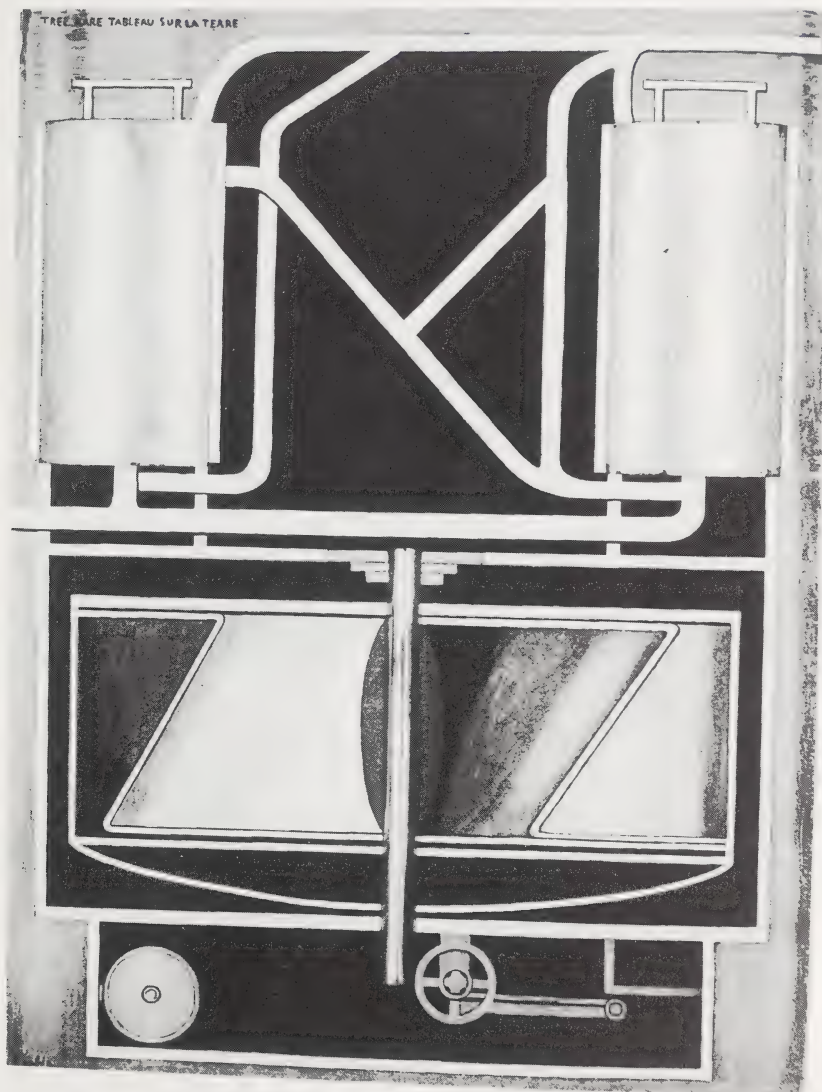


Illustration 159. Francis Picabia, 1878 -1953, France. *Very Rare Picture Upon the Earth*, 1915. 44 3/4" x 34". Gilt and silver paint and wooden collage on cardboard. © Picabia 1991 VIS*ART Copyright Inc.

Some members of the Dada movement (which you looked at in Module 4, Section 3) saw mechanization as a threat to turn people into robots. This concern is reflected in the images of Francis Picabia.

Picabia (1879-1953) was born in France of a Cuban father and French mother. In 1913 he visited the United States and along with Marcel Duchamp founded American Dada. It was during this period that he produced his mechanistic fantasies and functionless machines.

Look carefully at Picabia's work (Illustration 159). This work contains actual machinelike parts – three-dimensional forms painted with gold and silver.

1. Describe how Picabia has used the following elements to create an impression of a mechanical object:

- line
- colour
- texture
- shapes

2. Refer to Turner's painting *Rain, Steam and Speed* in Activity 1 of this section. Turner's work is done with a traditional process using paints and brushes on canvas. Now look at Picabia's work which uses three-dimensional forms. Describe how Picabia's process differs from Turner's.

Turn to picture 156, Lee Bontecou, *Untitled*, 1961, in your *Art 31 Booklet of Reproductions*.

3. Lee Bontecou was born in 1931 in Providence, Rhode Island, U.S.A. She uses metal, stained canvas, wires, and found objects in her art. Look at Bontecou's work (picture 156 in your *Art 31 Booklet of Reproductions*) and compare it with Picabia's (Illustration 159). What similarities can you find in each of the following:

a. **Colour:** _____

b. **Shape:** _____

c. **Texture:** _____

d. **Line:** _____

e. **Subject matter:** _____

f. **Material:** _____

4. Look at the materials and objects in Bontecou's assemblage. Can you identify these objects? Make a list of the industrial artifacts in her work which are in common use today.

5. Imagine that you are an art critic. You are writing an article about this assemblage by Bontecou. Explain to your readers how technological developments may have influenced the artist in the creation of this piece.

6. What elements of art are used in this work? How does Bontecou use these elements to create harmony or unity in her composition?

7. In this composition, Bontecou has incorporated fibres, fabric, and metals. Look carefully at the joints and seams of the forms in the work. Describe the processes and tools she might have used in assembling her art.

8. Assume that you are an archaeologist in the future. You have unearthed Bontecou's work and examined it carefully. You prepare a report about the artifact and the culture that produced it. Write a paragraph describing the technological ability and interpreting the social values of this culture.

9. Refer to Ingres' painting in Activity 1 (picture 153 in your *Art 31 Booklet of Reproductions*) and compare it with Bontecou's assemblage. What reasons can you give for the drastic change in imagery, tools, and processes in the creation of these two artworks? You may wish to refer to a social studies text regarding social, industrial, scientific, and technological developments.

Check your answers by turning to the Appendix, Section 1: Activity 3.

Activity 4: Léger and Smith

Value the inventions and changing styles in art.

The French artist, Fernand Léger, was discharged from active duty during World War I when he was injured in a gas attack. He used his experience and the new machinery of war in his art. Review this artist's ideas and work in Module 3, Section 1.



Illustration 160. Fernand Léger, 1881-1955, France. *The Cardplayers*, 1917. Oil on canvas, 50.8" x 76". Kroller-Muller Museum, Otterlo, the Netherlands. © Fernand 1991 VIS*ART Copyright Inc.

Look at Léger's work carefully. This painting (Illustration 160) is a simplified version of Cézanne's work with the same title.

1. What instruments of war are reflected in Léger's work?

2. Léger said of his war experience "I was dazzled by the breach of a 75 millimeter gun...the magic of light on white metal. This was enough for me to forget the abstract art of 1912-13." How is this insight evident in Léger's work? How does he achieve this metallic effect in his work?

3. Refer to Balla's work in Activity 2 and Picabia's in Activity 3 of this section. Explain the similar attitude of Léger's work which is reflected in Balla's and Picabia's.

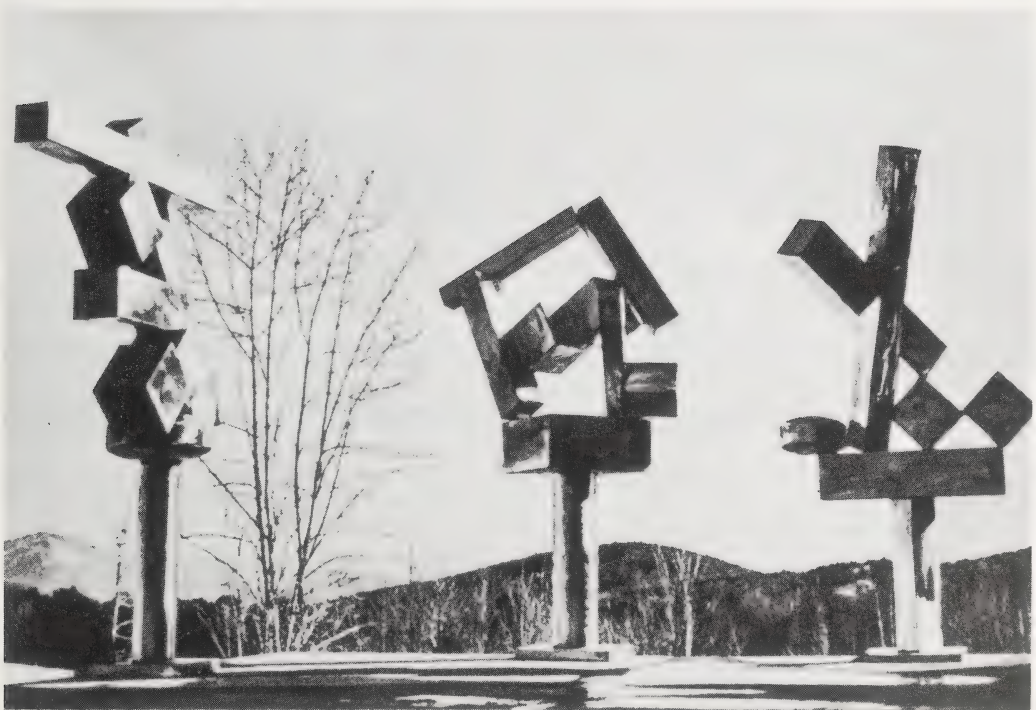


Illustration 161. David Smith, 1906-1965, U.S.A. Left: *Cubi XVIII*, 1964. Stainless steel, height 9' 8". Museum of Fine Arts, Boston. Anonymous donation. Centre: *Cubi XVII*, 1963. Stainless steel, height 9'. Dallas Museum of Art. Right: *Cubi XIX*, 1964. Stainless steel, height 9' 5". The Tate Gallery, London. © Smith 1991 VIS*ART Copyright Inc.

Look at David Smith's sculptures in Illustration 161. They are constructed with stainless steel. Almost 60 years separates Smith's sculptures from Léger's painting. Although Smith's works are three-dimensional and Léger's is two-dimensional, they share common visual qualities.

4. What visual similarities are found in Léger's and Smith's works? Consider shapes, forms, lines, textures, and materials.

5. Observe David Smith's sculptures. How would you describe the process of creating these works? Would it be a traditional process of carving or a contemporary process of assembling? Explain. What kinds of tools would he use in this process?

6. Describe the possible technological process you think Smith probably uses to hold these forms together.

- [illegible]

Check your answers by turning to the Appendix, Section 1: Activity 4.

Activity 5: Breaking Traditions – Pfaff, Scott, Chryssa, Mondrian

Understand that new processes and tools provide opportunities for artists to create non-traditional images.

Judy Pfaff was born in London, England. She received her Bachelor of Fine Arts from Washington University, St. Louis and a Masters of Fine Arts from Yale University in 1973. During her first graduate year, she gave up her major in painting to pursue sculpture instead.

Metal sculpture has traditionally been done with few colours and materials. For centuries bronze was the metal of choice. Some bronze sculptures were painted. Bronze and other metal sculpture required complex skills such as welding and casting as well as a good knowledge of forming processes, metals, and chemical reaction. This form of art was traditionally dominated by men.

Today women sculptors are not only breaking traditions associated with men, but are also breaking tradition in the use of materials, colours, and forming processes in sculpture.

Turn to picture 157, Judy Pfaff, *Apples and Oranges*, in your *Art 31 Booklet of Reproductions*.

1. Examine Pfaff's wall sculpture carefully. Look at its measurements. It is quite large. Make a list of the materials used in her work.

2. Consider the variety of materials used in this work. This required a variety of processes in the construction of this sculpture such as additive and subtractive processes. Identify areas where she has used a subtractive process.

3. Explain how the additive process was employed.

4. In applying these processes to her work, Judy Pfaff would need to use a variety of tools and materials to hold these forms together. What modern tools and materials would she need to construct this piece?

5. Although this work is static and fixed to a wall, there is a dynamic movement felt in the work. Explain how Pfaff has created this dynamism by talking about the following:

a. **Forms/shapes:** _____

b. **Lines:** _____

c. **Colours:** _____

d. **Composition:** _____

6. Pfaff has titled her work *Apples and Oranges*. How are these words reflected in her composition? How has she used colours to extend this association with apples and oranges?

7. There is an old saying: “You cannot compare apples with oranges.” Explain how this sculpture is a play on words by talking about the shapes, the colours, and what they might symbolize.

8. Examine the work carefully. Look at the shapes and colours. How do you feel when you look at it? Does it make you happy, sad, energetic? Make a list of adjectives which would describe your feelings about this work.

Sylvia Scott is a Canadian artist who has used technological advances as subject matter in her art. This rise in technology gave artists a variety of media, tools, and ideas to interpret their environment through sculpture.

Views of the earth from the moon, spacecrafts, satellites, and airplanes have shown colours and patterns never seen before. Today, these views provide artists with new ideas which are interpreted through steel, plastics, and metals.

Turn to picture 158, Sylvia Scott, *Weather Report*, in your *Art 31 Booklet of Reproductions*.

Examine Sylvia Scott's work carefully.

9. Although Scott's work is not so complex as Judy Pfaff's that you looked at previously, there are certain similarities. Describe the use of media and processes which are common to both works.

10. Identify the areas in the work where references to scientific technology are evident. What symbols does Sylvia Scott use to make these references recognizable in her work?

Chryssa (Vardea) was born in Athens, Greece. She studied art in France and California. She moved to New York City in 1955 where she began to experiment with neon tubes in her sculptures.

Turn to picture 159, Chryssa, *That's All*, in your *Art 31 Booklet of Reproductions*.

Study Chryssa's work very carefully.

11. Explain why it would be impossible to create a work like Chryssa's in the late 1800s. Think about technology at that time.

12. Chryssa moved to New York City in 1955. New York is a very large and densely populated city. Have you ever visited a large city? Can you remember what you saw? Discuss how a large city and its environment might have influenced the development of this work. Consider billboards, advertisements, signs, and patterns of movement.

13. Explain how Chryssa's work, *That's All*, is different from the works you have previously looked at in this section. You may talk about materials, energy, safety precautions, and source of colour.

Piet Mondrian was a Dutch painter who abandoned realistic landscape for a cubist style. He visited New York in 1940. In Mondrian's day, Broadway was a very busy avenue in New York City with many live-performance theatres in the district. It was an area of the city which never seemed to sleep.

Look again at Mondrian's painting *Broadway Boogie Woogie* which you studied in Module 3, Section 1. (See picture 97 in your *Art 31 Booklet of Reproductions*.) Study the coloured areas of his composition.

14. How is rhythm created in this work? Describe the pace of the rhythm as your eyes move from shape to shape. Is it regular, progressive, fast, or slow and easy? Explain why this is so.

15. Imagine yourself flying over New York City or standing atop a skyscraper looking down at this bustle of automobiles at night. There are stop lights at the intersections of streets, neon lights flashing, and street lights ablaze. Discuss how the colours and shapes used in Mondrian's work might reflect the rhythm of moving cars from this bird's eye view.

16. If you live in a city, visit your city planning office and look at the town plan or look at a road map. If you live in a rural district obtain a city map of Edmonton or Calgary. What are the similarities between the map or plan and Mondrian's work?

17. Although Mondrian uses a traditional process in his painting and Chryssa's is an innovative sculpture, both works might be influenced by the same city. Make a list of technological developments found in a city which might be influential in the creation of Mondrian's painting.

Check your answers by turning to the Appendix, Section 1: Activity 5.

Activity 6: Reflecting Technology – Alice Aycock

Appreciate the use of modern materials and non-traditional processes in art.

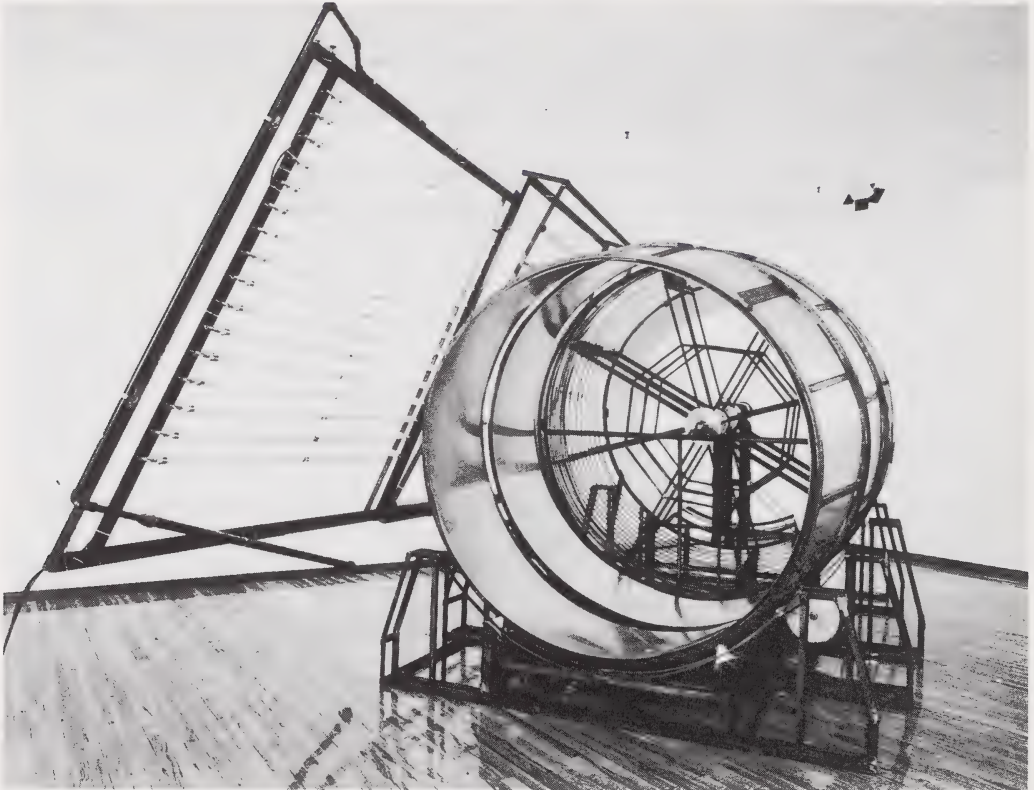


Illustration 162. Alice Aycock, 1946–____, U.S.A. *The Savage Sparkler*, 1981. Steel, sheet metal, heating coils, fluorescent lights, motors, fans. Suny-Plattsburgh, Plattsburgh, New York. By permission of the artist.

Look carefully at Alice Aycock's work, *The Savage Sparkler*, Illustration 162.

1. Observe the shapes, lines, and structure of the work. Describe how these elements reflect the technology of your time.

2. Alice Aycock used steel, sheet metal, heating coils, fluorescent lights, motors, and fans. All these materials require different processes in the assembling of the work. Explain the technological processes which might be used to assemble these materials.

3. *The Savage Sparkler* is a kinetic metal sculpture that incorporates a moving fan and lights. Imagine all these elements interacting with each other. Feel the force of the wind, the heat from the lights, the vibration of metal against metal sounds. Make a list of places where you might experience these sensations.

4. Look at the title, observe the materials used in the work, and imagine the sensations from this work. What might the artist be telling you about our industrial and technological era? Our cities?

5. Look around your home and find objects that are examples of technological developments: parts from old television sets, radios, bits of copper wire, pieces of aluminum foil, metals, electrical parts. Imagine you are a famous artist. You are asked to use these found objects to create a sculpture to be placed in a time capsule for future generations. This sculpture will express the technological developments of your time and your society's values and culture.

Choose six objects and describe how these objects that you have incorporated into your sculpture are expressions of technological developments of your time, your society's values and culture.

Check your answers by turning to the Appendix, Section 1: Activity 6.

Follow-Up Activities

If you had difficulty understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts it is recommended that you do the Enrichment.

Extra Help: David Hockney



Illustration 163. David Hockney, 1937-____, England. *Studio, L.A., Sept. 1982*. Photographic collage, 42 1/4" x 36" (107 cm x 91 cm). © David Hockney. Permission by the artist, David Hockney.

Carefully observe David Hockney's composition entitled *Studio, L.A.* Look at the size of the parts that make up the composition and consider the shapes in the foreground. Look at the individual images in each shape.

1. What machine do you think made these individual sections? What clues led you to this conclusion?

2. Refer to Jules Etienne Marey's, *Chronophotograph* in Activity 2 of this section. Do you see any similarities? What are the similarities between Hockney's work and Marey's? How are they different?

3. Discuss why this process used by Hockney is different from a traditional painting done with oil paints and brushes on canvas. Consider the media and processes.

David Hockney wrote:

New technologies have started revolutions that need not frighten us. They can be humanized by the artists. The office copier has opened up commercial printing as a direct artist's medium.

4. Discuss how Hockney has humanized the technological process employed in this work. You may talk about
- the conception of the project
 - the recording of the individual parts
 - the actual arrangement of the composition by the artist
 - the image
 - the spatial character of the work
 - your perception of things in the work

[illegible]

Check your answers by turning to the Appendix, Section 1: Extra Help.

Enrichment: Motion Pictures

1. View a movie produced in the 1930s or 40s as well as a most recent film. You may rent a videocassette or check your local television guide. If this is not possible, you may find an old photograph and a recent one you might have taken. Compare the two images and make a list of differences between the two works. Consider the following:

- colours
- subject matter
- special effects
- clarity of the image
- costumes
- set design

You may have noticed a marked difference between the works you have looked at.

2. a. Each year the Academy of Motion Picture Arts awards an Oscar for "Special Effects." Artists are employed to design and create the special effects. Make a list of five films you have seen that you consider to be innovative in special visual effects.

-
- This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

Check your answers by turning to the Appendix, Section 1: Enrichment.

Conclusion

The impulse of twentieth-century artists to expand beyond the traditional ways of making art was generated by the advancement of science and technology. This growth in science and technology has provided artists with new tools and processes to create new symbols and to offer new reasons for creating art.

A small icon representing an assignment booklet, showing a white rectangle with the text "Assignment Booklet" inside, set against a light blue background.

Assignment
Booklet

Turn to your Assignment Booklet and do the assignment for this section.

SECTION 2

MODERN ADVERTISING: COMMUNICATION ARTS

COMMUNICATION ARTS

MARCH/APRIL 1987 • \$5



Illustration 164. Cover of *Communication Arts*, March/April 1987. Design by Sibley/Peteet. Reprinted with permission of *Communication Arts*, Copyright 1990, Coyne & Blanchard, Inc. All Rights Reserved.

What information does the cover shown in Illustration 164 give you? What symbolism can you interpret? What is the connection between the title and the image? Sometimes images are puzzles that capture our attention and stimulate thought. This cover design was done by the design firm Sibley/Peteet. They wrote about their design:

Since there seems to be a lot of interest in partnerships, as far as how they work or don't work...we assigned ourselves the problem of somehow suggesting 'partnership' in some illustrative or graphic form.

Does this explanation illuminate the image for you? Why is the two-headed coiled snake a vivid image of partnership? To answer that question, how much analysis do you have to do?

This section will explore some of the demands of advertising art and some of the ways that designers use images to communicate special information.

After completing this section you will

- realize some of the many uses of graphic design
- learn ways to make graphic signs more effective
- discover how companies establish an identity through graphic symbols
- analyse the design of letters as part of effective graphic communication

In Module 3, Section 3, you learned about the subliminal messages that advertisers use to sell a product. Review that section. In this section you will focus on the profession of the designer, gaining an overview of the many communication uses of graphic design and learning how to make advertising images more effective. You learned that organized groups communicate their identity through graphic symbols. Think of your country, your province, your school: all have some graphic symbol that represents the group. Do you belong to any teams or clubs? If you do, you probably have a pin, or a t-shirt, or a badge that identifies you. What ideas and skills does a graphic designer need to communicate a group's identity? Graphic designers often need to use words with their images: posters are an example of communication art that you will explore in this section to learn how text – not just what is printed, but the style of the letters, the size, and the placement – is an important element in graphic design.

After studying this section and completing the activities, you should have some insights into the challenges that graphic designers meet.

Activity 1: The Many Uses of Graphic Design

Realize some of the many uses of graphic design.

The March/April 1987 issue of *Communication Arts* announced its annual advertising competition. Designers and graphic artists from all over the world were invited to submit entries for this prestigious competition. The award-winning work is published in two special issues of the magazine: *Advertising Annual* and *Design Annual*.

Following is a reproduction from *Communication Arts*, March/April 1987 of the categories for this competition. The dollar amount after the category is the entry fee.

ADVERTISING ANNUAL CATEGORIES

These categories are judged by the advertising jury and will appear in the *Advertising Annual*.

CONSUMER MAGAZINE ADVERTISING

- 1A Single ad, any size (\$15)
- 1B Campaign – limit of five pieces (\$30)

CONSUMER NEWSPAPER ADVERTISING

- 2A Single ad, any size (\$15)
- 2B Campaign – limit of five pieces (\$30)

TRADE/INSTITUTIONAL ADVERTISING

(Including trade/institutional advertising appearing in consumer magazines and newspapers)

- 3A Single ad, any size (\$15)
- 3B Campaign – limit of five pieces (\$30)

ADVERTISING POSTER

- 4A Billboards, including painted (\$15)
- 4B Series of 4A – limit of five pieces (\$30)
- 4C Point of purchase (\$15)
- 4D Series of 4C – limit of five pieces (\$30)
- 4E Transit advertising, car cards (\$15)
- 4F Series of 4E – limit of five pieces (\$30)

SALES PROMOTION

- 5A Sales presentation kit, direct mail, etc. (\$15)
- 5B Series of 5A – limit of five pieces (\$30)

TV ADVERTISING

- 6A TV commercial, 16 mm film or 3/4" video tape NTSC (\$30)
- 6B TV commercial series, maximum of three commercials, spliced together without leaders (\$45)

RADIO ADVERTISING

- 7A Radio commercial, 1/4" magnetic tape, 7 1/2 ips (\$30)
- 7B Radio commercial series, maximum of three commercials, spliced together without leaders (\$45)

TELEVISION/RADIO STATION

- 8A TV promotion, 16 mm film or 3/4" video tape NTSC (\$30)
- 8B Radio promotion, 1/4" magnetic tape, 7 1/2 ips (\$30)
- 8C Station ID slide (\$15)
- 8D Program title, logo, signature (\$30)
- 8E Series of 8D – limit of five pieces (\$45)

ADVERTISING SELF-PROMOTION

- 9A Printed promotion for advertising agencies (\$15)
- 9B Series of 9A – limit of five pieces (\$30)
- 9C Advertising clubs, communications/promotions (\$15)
- 9D Series of 9C – limit of five pieces (\$30)

DESIGN ANNUAL CATEGORIES

These categories are judged by the design jury and will appear in the *Design Annual*.

COMPANY LITERATURE

- 10A Annual report (\$15)
- 10B Real estate booklet or brochure (\$15)
- 10C Capabilities/product booklet or brochure (\$15)
- 10D Announcement/invitation (\$15)
- 10E Series of 10D – limit of five pieces (\$30)
- 10F Catalog/products (\$15)
- 10G Catalog/school (\$15)
- 10H Catalog/exhibition (\$15)
- 10I Miscellaneous company literature (data sheets, internal company communications, conference literature, house organs, etc.) (\$15)
- 10J Series of 10I – limit of five pieces (\$30)

TRADEMARK

- 11A Company name and nature of the business must be placed next to the mark for judges' information or the mark will be disqualified (\$15)
- 11B Corporate identity (total identity program) – at least five pieces, limit of ten (\$30)

LETTERHEAD

- 12A Letterhead, envelope, card (\$15)
- 12B Business paper series (letterhead, forms, etc.) – at least five pieces, limit of ten (\$30)

DESIGN POSTER

- (Including institutional, exhibition, event, etc. Does not include self-promotion.)
- 13A Single poster, any size (\$15)
 - 13B Series of 13A – limit of five pieces (\$30)

PACKAGING/LABELING

- 14A Single package or label (\$15)
- 14B Series of 14A – limit of five pieces (\$30)
- 14C Audio/visual package (record jacket, cassette, compact disc, video, etc.) (\$15)
- 14D Series of 14C – limit of five pieces (\$30)

EDITORIAL

- 15A Consumer magazine (cover, spread or section) (\$15)
- 15B Trade magazine (cover, spread or section) (\$15)
- 15C Newspaper (page, spread or section) (\$15)

BOOK

- 16A Trade book, complete unit (\$15)

- 16B Trade book, cover or jacket (\$15)
- 16C Text book, complete unit (\$15)
- 16D Text book, cover or jacket (\$15)
- 16E Children's book, complete unit (\$15)
- 16F Children's book cover or jacket (\$15)

DESIGN SELF-PROMOTION

- 17A Printed promotion for design firms, printers, paper companies, art schools, illustrators, photographers, and all others involved in graphic communication (\$15)
- 17B Series of 17A – limit of five pieces (\$30)
- 17C Art/design clubs, communications/promotions (\$15)
- 17D Series of 17C – limit of five pieces (\$30)

MISCELLANEOUS

- 18A Greeting card, including Christmas card, birth announcement and invitation (company announcements and invitations belong in company literature) (\$15)
- 18B Display (point of purchase, trade show exhibit, etc.) – limit of ten slides (\$30)
- 18C Signage, interiors, architectural graphics – limit of ten slides (\$30)
- 18D Calendar (\$15)
- 18E Menu (\$15)
- 18F Series of menus from the same restaurant, e.g. lunch, wine list, breakfast, etc. (\$30)
- 18G Anything not covered in previous categories (\$15)
- 18H Series of 18G – limit of five pieces (\$30) ¹



1. a. Review the categories and the kinds of entries that are classified in each sub-section. What is the distinction between the **advertising** categories and the **design** categories?

- b. Both sections are juried. Who might be invited to sit on the advertising jury? Who on the design jury? What qualifications might be required for each section?

¹ Reproduced with permission of *Communication Arts Magazine*, March/April 1987.

In Module 2, Section 3, you explored the first category, the images that sell. In that section you learned something about advertising. In this section you will explore the design category to learn how information is communicated through effective graphic images.

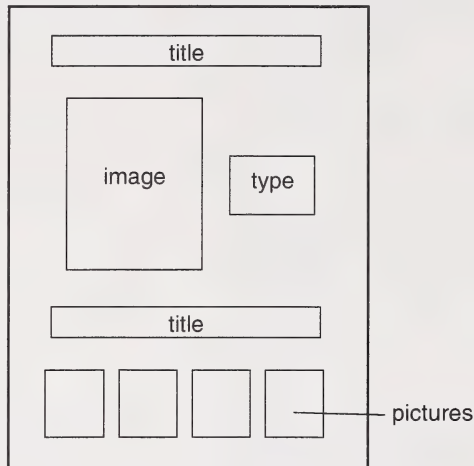
2. In the category **Company Literature** you see “catalog.” Many companies rely on mail order business and so the catalogue that they distribute to their customers is very important. Find a catalogue – you may receive several at your home or there may be some in your school. Select one page that you find particularly attractive. If you cannot find a catalogue, use the page provided in the Appendix following question 2 in Activity 1 of Section 2.

- a. What images are presented?

- b. How are the images arranged on the page? Comment on the spatial relationships.

- c. How much information is given about each product?

In graphic design, the organization of a page is called the “layout.” The initial plan for a layout is usually a series of pencil sketches, from which the artist chooses the most effective one. The artist uses rectangles, circles, and squares to outline the shapes of the images and the blocks of type. A layout for a program cover might look like this:



- d. Using your own, or the provided catalogue page, place a piece of lightweight paper over the page and outline the layout. Don't bother with details, just outline the shapes of the images and outline the text as a block. Look at the layout. Do any other arrangements suggest themselves to you? What decisions about shape arrangements did the graphic artist make to design this page?

Check your answers by turning to the Appendix, Section 2: Activity 1.

Activity 2: Trademarks

Discover how companies establish an identity through graphic symbols. Learn ways to make graphic signs more effective.

Another category in the *Communication Arts* advertising competition for the designer is the **trademark**. An effective trademark has to represent what the company stands for by a simple strong symbol that will be easily identified. A modern trademark is usually a symbol designed to represent an essential feature of the company or individual. A good designer can translate a company activity into a single sharp image. Designing an effective trademark is very challenging, for the trademark not only identifies the company, but also communicates something about it. Sometimes the designer will use a symbol that is a direct reference to the company's activity. Sometimes the designer will incorporate the title of the company to make the trademark, or will use a mythological symbol to communicate the work of the company.

Following are some reproductions of the winning trademarks for 1987. The company name is written next to the marks. Examine these trademarks carefully and then answer the question that follows.

TRADEMARKS

a.
Jack Hermesen, art director/designer
Hermesen Design Associates, Inc. (Dallas), design firm/client
Packaging designers.



b.
Leo Mullen, art director
Matthew Monk, designer/illustrator
Invisions, Ltd. (Washington, D.C.), design firm Mead Data Central, client

Mark for IBEX, computer service providing world data and statistics. The ibex is the symbol for information in Greek mythology.



c.
Walter Horton, art director/designer
Walter Horton Design (Dallas), design firm
Dallas Art Center, client

Art supply store.



d.
Gene Mayer, art director
Gene Mayer/Karin Krochmal, designers
Karin Krochmal, illustrator
Weiner & Mayer Associates, Inc. (New Haven, CT), design firm
Lexitech, Inc., client

Developer of interactive videodisc training for technical and occupational education.



e.
Steven Schoenfelder, art director/designer
Steven Schoenfelder Design (New York), design firm
The Museum of Modern Art, New York, client

Logo for exhibition and accompanying publications.



f.
Robin C. Camardo, art director/designer
Camardo Design (Arlington, MA), design firm
David Kenik Photography, client

Architectural photographer.



g.
Clark Mishler, designer
Randy Titchenal, illustrator
Mishler Biddle Advertising (Anchorage), ad agency
Family Dental Center, client



h.
 Art Lofgreen, art director/designer/illustrator
 Art Lofgreen Design (Mesa, AZ), design firm
 E Squared Inc., client

Manufacturer of thermal-powered heat transfer systems.



i.
 Craig Frazier, art director/designer/illustrator
 Frazier Design (San Francisco), design firm
 Legname/Bermann, client

Commercial film studio.



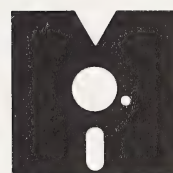
j.
 Kenny Garrison, art director/designer
 Richards Brock Miller Mitchell and Associates (Dallas), design firm
 T.G.I. Friday's client

Bartender Olympics '86, restaurant in-store promotion.



k.
 Pat Zimmerman, art director/designer/illustrator
 Stephen C. Bates, Inc. (Denver), design firm
 Marten + Mohr Associates Inc., client

Company specializing in custom-designed software.



l.
 Robin Rickabaugh/Heidi Rickabaugh, art directors
 Paul Mort/Robin Rickabaugh, designers
 Paul Mort, illustrator
 Rickabaugh Design (Portland, OR), design firm
 Claytrade, client

Handcrafted ceramics gallery.



1

¹ Reproduced with permission of *Communication Arts Magazine*. Design Annual 1987.

1. Each of the preceding trademarks has won an international award. Analyse the marks. The first one has been done as an example to guide your response.

In your analyses, try to connect meaning and symbol.

- a. Mark for Hermesen Design Associates, Inc.

The artist used the electronic pricing scale that appears on packages as the identifying symbol. The letter "H" worked into the design identifies the **name** of the company. The symbol is a **direct reference** to packaging, which is the work of the company. Since the electronic scale is familiar to anyone who shops at a supermarket, this symbol is easily identified.

- b. Mark for IBEX

- c. Dallas Art Center

- d. Lexitech, Inc.

e. The Museum of Modern Art

f. David Kenik Photography

g. Family Dental Center

h. E Squared Inc.

i. Legname/Bermann

j. T.G.I. Friday

k. Marten + Mohr Associates Inc.

l. Claytrade

2. Look back at your assignment for your least-liked vegetable in the Module 2, Section 3 Assignment Booklet. Your company which markets the vegetable now needs a more up-to-date trademark. Use the knowledge you have gained from analysing the award-winning marks to design the new trademark. Decide whether you want to use a direct reference to the product, or to the name of the company, or to a symbol or sign that might relate to the vegetable. If you decide on a symbol sign you will need to do some research on the history and uses of your chosen vegetable.

Draw or paste your image here.

Check your answers by turning to the Appendix, Section 2: Activity 2.

Activity 3: Meanings and Emblems

Discover how companies establish an identity through graphic symbols. Learn ways to make graphic signs more effective.

A special form of the trademark is the car emblem. A study of the meaning of some car emblems will help you understand the intellectual challenge designers face in order to make significant associations between meaning and symbol.

1. Turn to picture 161, Car Emblems in your *Art 31 Booklet of Reproductions*. Then carefully read the following explanations and try to match the emblem with the idea.

CAR EMBLEMS RAISONS D'ETRE

We are in the midst of a renaissance in automotive design. From the fluorescent-lit drawing tables of engineers and the pristine assembly lines of sprawling, robotized factories, a new Golden Age of Automobiles is emerging.

And yet, while most 1987 automobiles make every wheeled vehicle that preceded them look absolutely prehistoric, each of these sleek new machines maintains a quaint little link to the past. Look closely and you'll see them, the inconspicuous yet highly symbolic emblems that stubbornly cling to space-age grillework and air-foiled trunk lids.

The fascinating origins of these emblems are a quiet counterpoint to the far more urgent advertising hyperbole about turbochargers, precision engineering and the vanities of status. For the sake of a small and obscure corner of history, therefore, let's stop and scrutinize a few of the car emblems you may encounter in your daily commute.

Ironically, the famous Ferrari prancing horse first appeared in 1929 on an Alfa-Romeo, when Enzo Ferrari headed Alfa's unofficial racing team called Scuderia Ferrari.

The horse itself was originally used as a personal symbol by Italian World War I flying ace Francesco Baracca, and Ferrari adopted the symbol for his cars after getting the permission of Baracca's family.

The background of the emblem is gold-colored, symbolizing the city of Modena, where the Alfa race

cars were maintained and where present-day Ferraris are still made.

Here's another famous automotive emblem that harkens back to medieval days. The deer's antlers and the black and red stripes of the background are a portion of the coat of arms of the former principality of Wurtemberg. The horse is taken from the historical emblem for the city of Stuttgart, where the cars are made and where once stood, many hundred of years ago, a stud farm. No further comment on that.

Lotus cars sprang from the genius of Colin Chapman, who totally transformed the design of race cars after World War II and whose influence still remains quite strong after his death.

The attractive Lotus emblem is both obvious and mysterious. The reason for choosing the name "Lotus" has never been revealed, nor is there any apparent logic behind the shape of the inner "triangle." One can see, however, the monogram A.C.B.C., for Anthony Colin Bruce Chapman.

My own theory about the origin of the triangle within the Lotus emblem is this: It reflects the triangular pattern appearing in the tubular 'birdcage' frames of early Lotus racing cars. I still haven't figured out the "Lotus" part, though.

The green triangle, changed to black on the cars to mourn Chapman's death, is still used as the corporate symbol.

Peugeot is an old firm, first making bicycles in 1885, a steam car in 1890 and a gasoline-powered automobile in 1891.

The Peugeot lion shown here was undoubtedly inspired by a number of historical artifacts, among them the Lion of Belfort, a famous monument in that city in eastern France. It was at Belfort that the French army turned back the Germans in 1871, and since then, with occasional but egregious lapses, the two countries have gotten on famously.

Peugeots are manufactured in the city of Sochaux, near Belfort.

The sculptor of the Lion of Belfort, incidentally, was Frédéric Auguste Bartholdi, creator of the Statue of Liberty.

In the midst of these exotic automobiles, it might seem strange to single out the ubiquitous Chevrolet, but the origins of its emblem are unusual.

Louis Chevrolet, the Swiss engineer for whom the car is named, left the company in 1915 – just four years after the company was founded – and did not benefit from the car's incredible success. The president of the company in those early years was William Crapo Durant.

The most persistent legend about the origin of the Chevrolet "bow-tie" design is that it was copied from the wallpaper design in a Paris hotel Durant was staying at during a business trip. He probably took some towels, too.

You don't see the Mercury symbol very much anymore, which is unfortunate because it is a most appropriate emblem for an automobile.

The Mercury was introduced by Ford in 1939, and no doubt the symbol of Mercury (Hermes if you were Greek) was chosen to evoke skill and fleetness of foot. Perhaps less known to the car-buying public was this god's affection for vagabonds and rogues and his roles as escort to departed souls on their way to the Underworld.

The Anonima Lombarda Fabbrica Automobili (Lombardy Motor Manufacturing Company) combined its initials to come up with the name of its first car, the A.L.F.A., in 1910. Four years later, industrialist Nicola Romeo took over the factory, but it was not until after World War I that automobiles bearing the name Alfa-Romeo were marketed.

The Alfa emblem contains symbols used in the coat of arms for the city of Milan and the Visconti Dukes, which is not a street gang but a very respectable branch of Italian royalty.

The cross, which is red, is said to symbolize Milan's participation in the First Crusade of 1095. The serpent has inspired many interpretations, as has the little human figure being devoured by the beast. One historical source claims that the unfortunate fellow is a defeated Saracen. That's a lot of history for a hood ornament to worry about.

No, Mercedes-Benz hasn't changed its badge. What you see here is the emblem first derived upon the merger of the Daimler and Benz companies in 1925. Gottlieb Daimler's cars carried the three-pointed star, while Benz automobiles used the wreath; hence this attractive combination.

The star-in-the-ring emblem which Mercedes now prominently displays on its products was adopted in 1937, and it's a very elegant stylization of the older badge. But the company is very traditional in its habits, and always strives to keep links to the past. If you look closely, therefore, you'll still see the 1925 badge somewhere on the 1987 models.

One would think that the most recognized automotive emblem in the world would need no further explanation than to state that it represents the last names of C.S. Rolls and F.H. Royce; however, there has always been speculation that the letters "RR" were changed from red to black to commemorate the death of Mr. Royce. That's a canard – the letters went to black in 1930, and the Mr. Royce supposedly being mourned didn't pass on until 1933.

No, this is not international road symbol for a lawyer's office.

The origins of the Bayerische Motoren Werke are not in cars or motorcycles, but in aviation. It was in 1916 that BMW began making airplane engines for military use, converting to motorcycles in 1923 and cars in 1928.

The BMW emblem derives its colors from the traditional blue and white Bavarian flag, but the actual design suggests an abstract rendering of a rotating prop, as seen from the front. The blue sections represent the sky, while the white portrays the whirring blade itself, perhaps reflecting the sun off its polished surfaces.

You may have noticed that the emblems on many contemporary cars attempt to portray a clean, modern image, in implied contrast to the stuffiness of old traditions. But some companies still strive to honor the past in creating symbols for their new product lines.

The Sterling is a new car that will be marketed soon in the U.S. by Austin Rover of England. This automobile is Rover's version of Honda's new Legend, but unlike Honda, it will emphasize British traditions rather than attempting a full-bore appeal

to presumed American tastes. Its emblem shows the Cross of St. George, a silver Lion Passant of England and silver lettering and outlining.

That suggests a decidedly traditional pedigree for a car known until very recently as "Project XX."

— Joseph L. Troise

Joseph L. Troise is an author and member of the Society of Automotive Historians. He owns an old but nice BMW and a marginally functional MGB.¹

-
-
2. From your study of graphic symbols, what do you consider to be the essential skills and knowledge a graphic designer should have?

3. Which of the car emblems do you think most effective for combining design and meaning? Explain why you made this choice.

Check your answers by turning to the Appendix, Section 2: Activity 3.

¹ Reprinted with permission of Joseph L. Troise and *Communication Arts*. From *Communication Arts*, March/April 1987.

Activity 4: Design and Use of Text

Analyse the design of letters as part of effective graphic communication.

The graphic design that makes most frequent and vivid use of the written word is probably the poster. You have studied about posters and poster making as part of your work in *Art 11*. In this section you will explore the use of text as an element in design. The design of letters and alphabets has challenged graphic artists ever since the invention of printing. Good lettering has three characteristics:

- The letter must have a beautiful form and all the letters in the designed alphabet must exhibit that form. The letter form the designer selects must be appropriate for the idea. For example, to use Old English letters* for a computer design might be inappropriate if you wished to give your design a modern spirit.
- Lettering must have good design in all details. Designers must pay attention to balance, to letter and to word spacing, and to the shape of the blocks of text.
- The third characteristic of good lettering in a design is an effective layout. The same principles of design* that you learned to apply to paintings and to prints work for graphic designs as well: balance, harmony, unity, and emphasis. You will look at the art of lettering in the context of the poster.

Look at the four posters reproduced in your *Art 31 Booklet of Reproductions*:

picture 162, Pennsylvania Renaissance Poster
picture 163, Academy Theatre Poster
picture 164, Brigham Young University Poster
picture 165, Hollywood Legend and Reality Poster

Analyse the design elements that made these award-winning posters for 1987. Use the following headings for your analysis.

Symbolism of images: Are the references direct or are they by association? If direct, to what do the images refer? If by association, to what do the images refer?

Organization of shapes (Layout): Using only outline shapes, do a graphic analysis in a simple sketch of the way the major forms are organized. Include the type as a block-shape.

Colour plan: Describe the choice of colour the artist used. What effect do these colours create?

Message: What message does each poster communicate?

1. **Pennsylvania Renaissance Poster** (picture 162):

Draw or paste your sketch here.

2. **Academy Theatre Poster** (picture 163):

Draw or paste your sketch here.

3. **Brigham Young University Poster** (picture 164):

Draw or paste your sketch here.

4. **Hollywood Legend and Reality Poster** (picture 165):

Draw or paste your sketch here.

Check your answers by turning to the Appendix, Section 2: Activity 4.

Follow-Up Activities

If you had difficulty understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts it is recommended that you do the Enrichment.

Extra Help: Analysing a Poster

1. Plan a poster to announce a summer fair that will be held in your community. Study the poster examples in this section and the letter designs provided. Select the images you will need, simplify the shapes, and match the lettering to your overall design. Plan the layout for your poster. Try several possibilities. Select the most effective design and complete it in colour. Use your Visual Journal for planning and for your final work. Place your finished poster in your Visual Journal.

On the following pages are three alphabet designs reproduced for your use.

2. Analyse your poster using the same headings as you used to analyse the award-winning posters in Activity 4. Compare your poster to one of the examples. In which category – symbolism, organization, colour plan – do you think your poster is most successful?

Check your answers by turning to the Appendix, Section 2: Extra Help.

UNIVERS 65
ABCDEFGHIJK
LMNOPQRSTU
VWXYZ
abcdefghijklm
nopqrstuvwxyz
12345 & 67890

**Papier hütet
die Zivilisation und
die Erinnerung an das
Vergangene**

Clarendon

A B C D E F G H I

a b c d e f g h i j k l m

J K L M N O P Q R

n o p q r s t u v w x y z

S T U V W X Y Z

æ & œ ø fi fl ß

Æ Ø Œ

H O R A F U G I T

1 2 3 4 5 6 7 8 9 0

THORNE SHADED

A B C D

E F G H I J K

L M N O P

Q R S T U V

X Y Z

1 2 3 4 5 & 6 7 8 9 0

ENGRAVED PROBABLY

ABOUT 1810

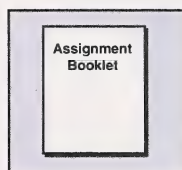
Enrichment: Promotional Images

Do one or both of the following.

1. You and three friends have organized a small company to sell animated puppets for children's theatre. The puppets are modelled on small furry animals. While the puppets are hand-operated, the eyes and ears move by programmed remote control. Select a name and design the trademark for your letterhead and envelope.
2. If you have access to a laserdisc player, view *The Dream Machine* video laserdiscs, Volume 1, *The Visual Computer* and Volume 2, *Computer Dreams* to see examples of computerized promotional images. Check with your Learning Facilitator for the availability of these laserdiscs.

Conclusion

In this section you learned that one of the functions of art is to communicate identity and to market ideas. Graphic designers are the artists who plan effective visual communication for the marketplace. Graphic designers have to know good design, they have to have advanced technical skills, and an extensive knowledge of images as symbols. You also learned something of the power and function of designed letters in commercial design.



Turn to your Assignment Booklet and do the assignment for this section.

SECTION 3

ART IN THE SERVICE OF POLITICS

Visual images are powerful tools for persuasion. You have analysed the effective planning of an advertising campaign in an earlier section. You know that the beliefs and values people hold are used to plan the sales of products and services. In this section, you will examine how art forms are used to promote ideas, causes, and beliefs. In many ways, these art forms that promote political ideas are designed to cause changes in behaviour. They affect people emotionally. Powerful images present an exaggerated picture of one point of view.

At the end of this section, you will be able to

- identify the idea or cause represented by some designed images
- understand the power of visual images to persuade and evoke feelings by exaggeration or distortion
- use a more critical approach to the visual messages you receive

When Dr. Helen Caldecott, the peace activist, shows film footage of the devastation of Hiroshima, Japan after the atomic bomb, she is attempting to persuade you to support her cause – nuclear disarmament. Her impassioned pleas, presented in high-profile television programs, speaking campaigns, and rallies, have made her a well-known symbol for the anti-nuclear cause. People who disagree with her views might call her presentations **propaganda**.*

The term propaganda means the organized effort to spread opinions or beliefs. In our democratic culture, the term often implies distortion or deception. In common use, it is usually applied to the strong persuasive effect of political ideas that we oppose.



Illustration 165. National War Memorial, Ottawa. Canapress Photo Service.

All art presents ideas and feelings in some form and some works have a very strong impact upon the emotions of viewers. Art is often used to promote political ideas and public causes, and when it plays upon fears and prejudices, it is often called propaganda. There are very fine differences between art that effectively conveys a message and art that manipulates people's feelings in order to change their beliefs. Often it is a matter of opinion whether a poster, an advertisement, a political cartoon, or a film simply affects your feelings or tries to persuade you. To help you understand the ways artworks can influence your feelings and opinions consider the following examples:

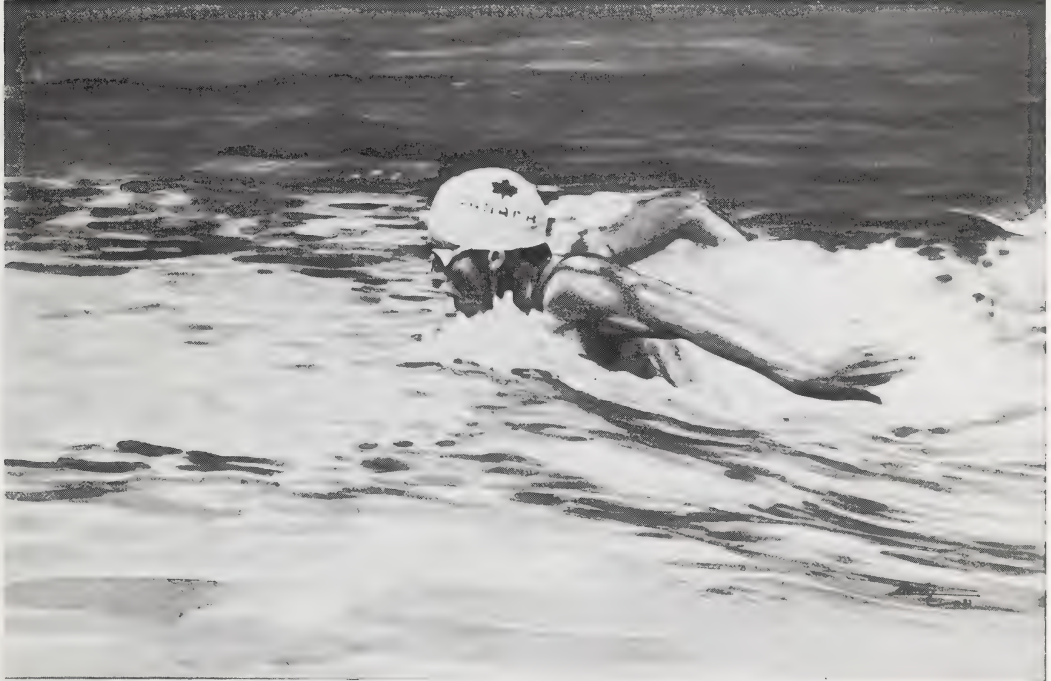


Illustration 166. Ken Danby, 1940-_____, Canada. *Alex Bauman*, 1985. Original watercolour, 13 1/2" × 20". Courtesy of Gallery Moos, Toronto.

Some works of art are especially designed to evoke feelings of national pride. Ken Danby's image of one of Canada's Olympic athletes, Illustration 165, and the images of the National War Monument in Ottawa, Illustration 166 are such works. These artworks glorify the efforts of people who are identifiable as Canadian.



Illustration 167. *Drugs = Jail* Brochure. External Affairs and International Trade, Ottawa.

This poster, displayed in Canadian airports, shows a Canadian citizen alone in a dark foreign prison. It is a powerful message against illegal drug use and is designed to provoke caution and awareness of dangers for travellers.

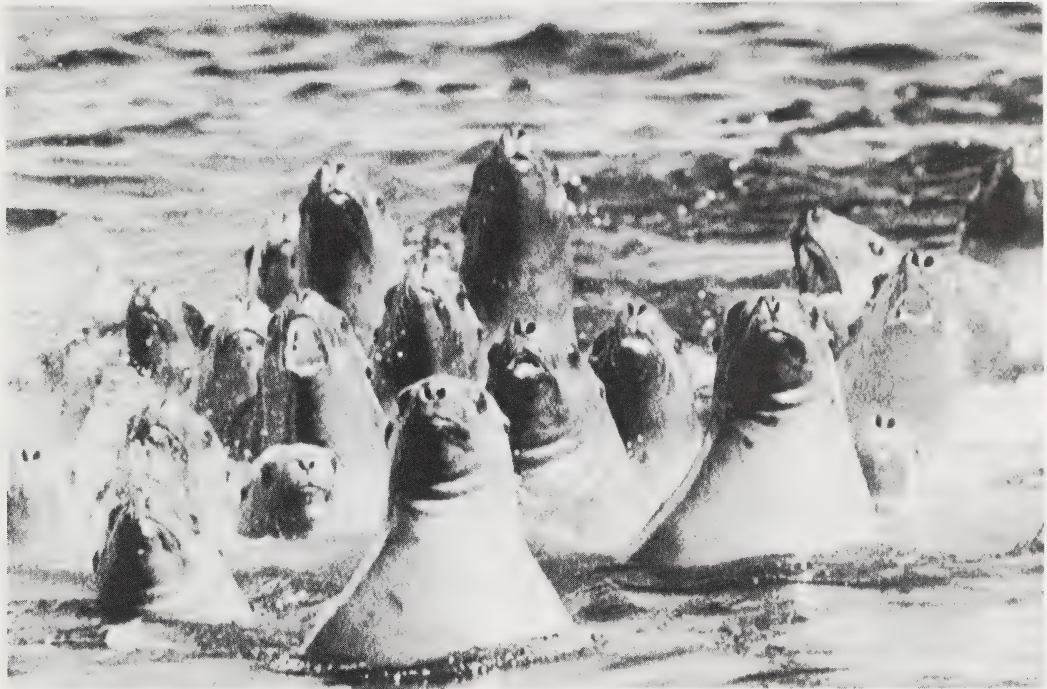


Illustration 168. Prince William Sound, Alaska. *Heads Up*. Seals bob in oil-fouled waters. Canapress Photo Service.

Other works are designed to provoke your sympathy for innocent animals suffering at the hands of insensitive human beings. See Illustration 168.

Which of the images is powerful, effective art and which is direct manipulation of your emotions? The answer depends on your answer to such questions as

- Is the artist giving a truthful account of the event or idea portrayed?
- How much do you know about the background to the event or idea the artwork portrays?
- What is the point of view of the person who created the image?

The distinction between powerful, moving art images and the images that attempt deliberate control of peoples' ideas is a fine one. During the Russian Revolution, the leaders of the new nations were aiming for a total change in society. The leaders of the Revolution needed to gain the support and understanding of all the people. Their enthusiasm for the new regime resulted in many grand schemes for changing the minds of the people and so changing Russian society. The Revolutionaries wanted to rid Russia of any references to the old, oppressive ways and so wished to create new symbols that the people could recognize. Artists and designers were important in this campaign, and they called their approach "agitprop," or agitation and propaganda. These ideas had positive meaning in the new communist country, because they implied the rapid impression of new ideas on the minds and feelings of the people. The power of art to persuade was harnessed by the state.

Activity 1: Art of the Russian Revolution

Identify the idea or cause represented by some designed images.
Use a more critical approach to the visual messages you receive.

In his book on twentieth-century art, Robert Hughes describes the art of the revolution in Russia that began in 1917. Read the text reprinted from Hughes' book, look at the poster by Vladimir Kozlinsky, and then answer the questions that follow.

(Note: Lenin was one of the founders of Communism and a leader of the Russian Revolution. Anatoly Lunacharsky was Lenin's Commissar of Education.)

THE FACES OF POWER

The Revolution had swept away the middle class. From now on, the only art patron would be the State. By an extraordinary stroke of luck, the Russian *avant-garde* got, from the embryo State, the patron it needed. He was Anatoly Lunacharsky, Lenin's Commissar of Education. A sensitive and idealistic writer, Lunacharsky had shown what must have struck harder revolutionaries as a singular degree of unreliability when he resigned in protest against what turned out, happily, to be a false rumour: that the Red Guards had destroyed the Kremlin and the Church of St. Basil in Moscow. This, Lunacharsky exclaimed, was "a horrible, irreparable misfortune.... It is particularly terrible in these days of violent struggle to be Commissar of Public Education." Lenin prevailed on his friend to resume office, and from then on Lunacharsky's intense and very Russian belief in the social centrality of art would give the *avant-garde* its daily bread. He wanted to preserve the past, preferably disinfected of "bourgeois degeneration and corruption, cheap pornography, philistine vulgarity, intellectual boredom." When these traits could not be weeded out, "the proletariat must assimilate the legacy of the old culture not as a pupil, but as a powerful, conscious and incisive critic." But the immediate task of new art was Agitprop, agitation and propaganda. "Art is a powerful means of infecting those around us with ideas, feelings and moods. Agitation and propaganda acquire particular acuity and effectiveness when they are clothed in the attractive and mighty forms of art."

Like the French revolutionaries before them, Lenin and Lunacharsky believed in propaganda-by-monument. Lenin at one point considered, but then

abandoned, a plan to dot the streets of Moscow with edifying statues of revolutionary father figures: Danton, Marat, Jaurès, Victor Hugo, Voltaire, Blanqui, Zola, and even Paul Cézanne. His taste was far more conservative than Lunacharsky's, and he did not want to be commemorated as "a Futurist scarecrow," but the very idea of "monumental" art was reinvented in Russia under his aegis. No state had ever set down its ideals with such radically abstract images, and that they were not actually built is less significant than that they were imagined. Reality was against them: Russia had no spare bronze, steel, or manpower. Artists were therefore employed on more immediate Agitprop jobs that have mostly perished – posters, street theatre floats, and parade decor. They designed and distributed, through the Soviet propaganda system, thousands of crude, memorable ROSTA posters, printed in bright Image d'Épinal colours on cheap paper. They painted decorations and slogans on Agitprop trains and even on an "Agit-boat," the *Krasnaya Svezda*, which chugged along the Volga distributing leaflets and showing propaganda films to the peasants along the river. They also took control of the Russian art schools, those incubators of future form. Thus in 1918 the school at Vitebsk was headed by Marc Chagall, and its staff included Malevich and El Lissitzky. Lunacharsky, who was determined to see the birth of "an art of 5 kopecks" – cheap, available to everyone, and modern – created the Higher State Art Training Centre or Vkhutemas School in Moscow. It turned into the Bauhaus of Russia, the most advanced art college anywhere in the world, and the ideological centre of Russian Constructivism.¹

¹ From *Shock of the New*, Second Edition. Robert Hughes. Published by McGraw Hill, Inc., p 87. Copyright © 1991 by Robert Hughes.



Illustration 169. Vladimir Kozlinsky. *Then and Now: ROSTA Window Poster*, 1920-1. Linocut, 25" × 15 1/4". Russian Museum, Leningrad (photo Centre Pompidou).

You may have to consult an encyclopedia to get some basic knowledge about the Russian Revolution.

1. When Hughes talks about "propaganda by monument," what do you think he means?

2. Why were the monuments envisioned by Lenin and Lunacharsky never built?

3. Artists were employed by the state to make decorations, slogans, and posters promoting the Revolution. You can't read the message in the poster *Then and Now*, but you can detect its meaning because the imagery is direct and simple. Write an interpretation of the two halves of the poster that explains why it might persuade people to support the Revolution.

4. Why would the Revolutionaries take control of the Russian art schools?

5. What does the reference the "Bauhaus of Russia" mean?

Check your answers by turning to the Appendix, Section 3: Activity 1.

Activity 2: Enrico Prampolini and Fascist Italy

Identify the idea or cause represented by some designed images.

During the rule of the Italian dictator Mussolini, the art movement called Futurism developed. You have looked at this style in Module 3, Section 1, and Module 4, Section 3. As a style, you will recall that it was characterized by dynamic, violent movements and newness: the strong angles and sharp colours seem fresh and forward-thinking.

Turn to picture 167, Enrico Prampolini, *Mussolini's Blackshirts*, in your *Art 31 Booklet of Reproductions*.

This mural by Enrico Prampolini was painted in 1933 for an exposition hall dedicated to the Fascist* Revolution in Italy. It depicts Mussolini's warriors trampling the red flags of communism in 1919.

The design elements are combined in this work in a way that expresses action and power. Diagonals, strong contrasts, and simplified shapes are combined to show the blackshirts as the main figures in an active scene.

1. What central image does this mural portray? What activity is taking place?

2. What symbols can you locate in the mural? What do these symbols suggest?

3. The style of this mural was very modern in 1919. You will notice something of Cubist and Futurist techniques. Why would a modern art style seem suitable to promote a Fascist government?

Here is a quotation from a 1933 catalogue for a cultural fair that Mussolini had organized in Rome to celebrate the Fascist revolution; the fair was designed to capture...

The atmosphere of the times, all fire and fever, tumultuous, lyrical, glittering. It could only take place in a style matching the artistic adventures of our time, in a strictly contemporary mode. The artists had from "Il Duce" a clear and precise order: to make something MODERN, full of daring. And they have faithfully obeyed his commands.¹

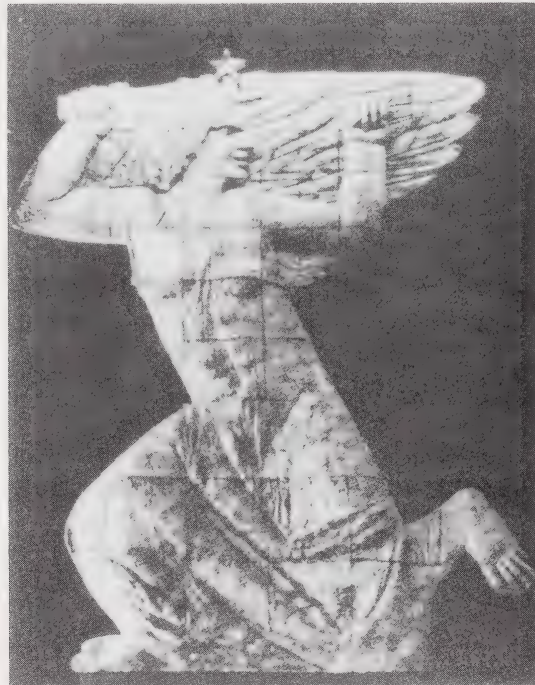


Illustration 170. Marino Marini. *Italy in Arms*, 1933. Stone sculpture for Mostra della Rivoluzione Fascista.

¹ From *The Shock of the New*, Second Edition. Robert Hughes. Published by McGraw Hill, Inc., p. 97. Copyright © 1991 by Robert Hughes.



Illustration 171. *Mostra della Rivoluzione Fascista*, Exhibit Hall, Rome, Italy, 1933.

4. Look at the stone sculpture by Marino Marini, *Italy in Arms* (Illustration 170) and the facade of the exhibit hall *Mostra della Rivoluzione Fascista*, (Illustration 171). How would you describe the style of this building and the sculpture?

5. What political “message” do these two works express?

6. The mural was painted in 1919, the cultural fair exhibition hall and sculpture were completed in 1933. What seems to you to be the major difference in the spirit of these works?

7. Newspaper photographs often show the intense action of a demonstration, confrontation, or rally. The pictures of dynamic, forceful movement of groups of people often give the same feelings of violence you see in this mural.

Collect a series of news photos from newspapers or news magazines that depict people in a highly emotional state. Make a montage to express your strong feelings about a current political issue. Add drawn lines, colours, lettering, slogans, or parts of headlines to underscore your message. Place your montage in your Visual Journal.

Check your answers by turning to the Appendix, Section 3: Activity 2.

Activity 3: The Power of Monuments

Understand the power of visual images to persuade and evoke feelings by exaggeration or distortion.

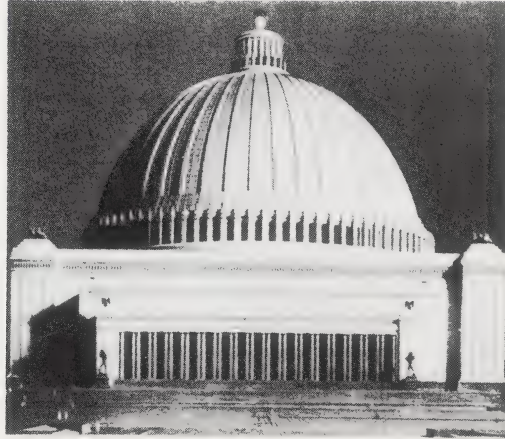


Illustration 172. Albert Speer. *The Berlin Dome, The Empire of Light*. Model and drawing.

Look at Illustration 172.

Although this immense monument to the power of Hitler's new age of Germany was never built, it is a fascinating example of how propaganda can be incorporated into architecture. Its purpose, according to Robert Hughes, was to promote unity. This would be achieved by a building over 250 metres high, meant to accommodate 130 000 Nazi party members for ceremonies, declarations of war and peace, and military spectacles.

1. In what way would a building of such size promote unity?

2. Consider the height of the roof and the seating capacity of the proposed *Berlin Dome*. What might happen to a person's sense of individuality in such a building?

Imagine the feeling you would have upon entering this vast dome, seven times the size of Michelangelo's huge dome of St. Peter's Basilica in Rome. It is said that if this structure had been built and used to capacity, rainclouds would have developed beneath the dome from the breathing and perspiration of the crowd.

3. Write a short paragraph in response to the following:

- Recall your last experience in a huge crowd of people (a parade, hockey game, rock concert, ceremony, or fair).
- How did the crowd affect your sense of being an individual?
- What did you notice about your response to the performer(s)? How was your response influenced by the group? By the environment?
- If you were going to make a visual image of your feelings as part of that crowd, what format would you choose? (Materials, medium, size.)
- What symbols would you select that would convey your sense of yourself in that situation?

This image shows a single sheet of white paper with horizontal blue or grey ruling lines, typical of notebook paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

4. Make a version of your visual image in your chosen format. Attach the paragraph that gives a written description of your artwork. Place your finished work in your Visual Journal.

Albert Speer was the official architect of Nazi Germany. Only one of the many projects that he designed exists today – the remains of Hitler's viewing stand in Nuremberg. Look at the following images:

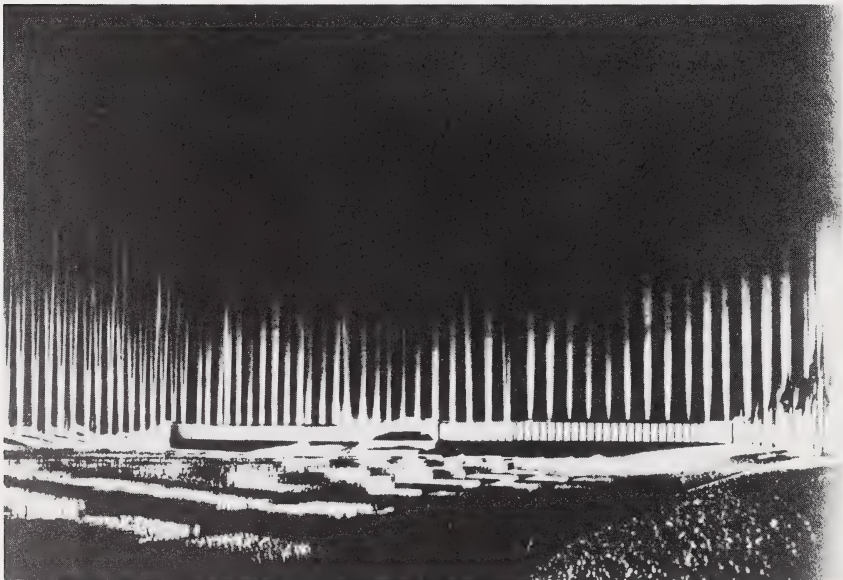


Illustration 173. Hitler's Reviewing Stand, Nuremberg, 1937 (photo Ullstein). Albert Speer, *Drawing for the Reviewing Stand*.

5. a. What architectural details do you observe that are similar to the *Mostra della Rivoluzione Fascista*?

- b. What is the over-all effect of the reviewing stand?

- c. Write a concluding statement about monuments and power.

[illegible]

Check your answers by turning to the Appendix, Section 3: Activity 3.

Follow-Up Activities

If you had difficulty understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts it is recommended that you do the Enrichment.

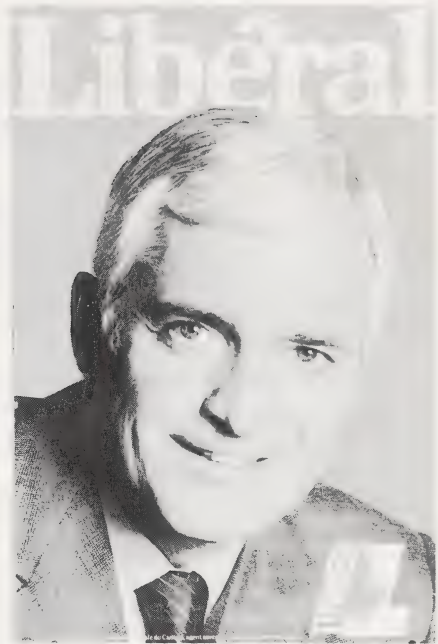
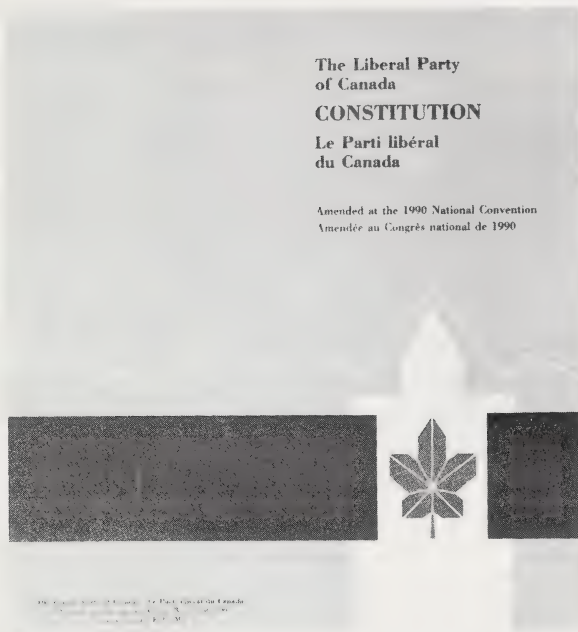
Extra Help: Party Promotion

Political party advertising and promotion is carefully designed to portray the candidate and/or the party in a particular way and to attract the attention and support of voters. Strong, dramatic language and symbolism are often used to convey a quick, sharp message to the viewer.

Carefully study the following images; then answer the questions that follow.



Illustration 174. a. Political Party Promotion and Advertising. Courtesy of the Progressive Conservative Party.



**FIRST REFORM MEMBER
OF PARLIAMENT**



DEBORAH GREY,

**REFORM
PARTY**

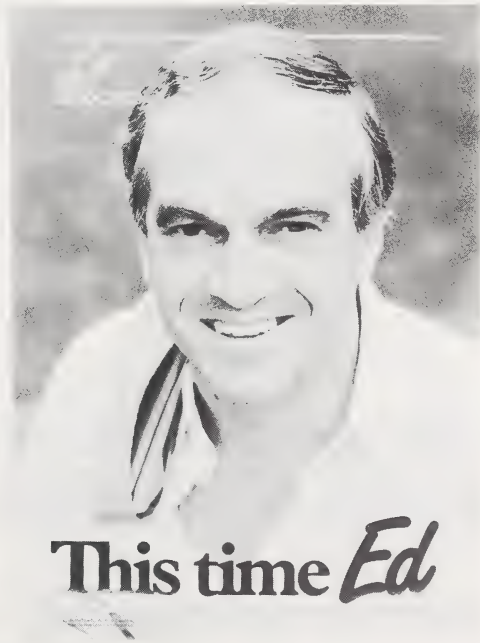


Illustration 174. b. Political Party Promotion and Advertising. Upper left and right, courtesy of the Liberal Party of Canada; Lower left, courtesy of the Reform Party of Canada; Lower right, courtesy of the New Democrats.

Select one of the preceding images (Illustration 174. a. and b.) to analyse.

Selection: _____

1. What are the most important elements in this composition?

2. How do you react to the visual presentation of the material? Favourably? Unfavourably?
Explain your answer.

3. Do you think this image is propaganda? Why or why not?

Check your answers by turning to the Appendix, Section 3: Extra Help.

Enrichment: Introducing a New Program

Often when government agencies introduce new services or programs they develop information and publicity campaigns that advertise the new programs to the public. Canada Post, Revenue Canada, Alberta Health Care, and Employment and Immigration Canada use the mass media to inform the public about changes in prices, policies, or programs.

The Provincial Minister of Homework has declared that a new program for submitting completed assignments will come into effect next September 1. The new, shortened homework form will allow all students to complete their homework assignments for an entire year in the months of October and April only. Since these changes will cause much confusion for teachers, a training program will be developed, and all teachers will be encouraged to attend.

Map out the advertising campaign that will explain, in attractive, attention-getting television and printed ads, the virtues and procedures of this new program. You should note that the government hopes to obtain student votes by this action.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

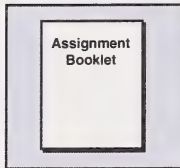
Check your answers by turning to the Appendix, Section 3: Enrichment.

Conclusion

In this section you learned something of the ways that art can be used to change people's minds and feelings and so influence behaviour. Such a use of art is often called propaganda.


Module Summary

Developing and changing technology for making art allowed advertisers, politicians, and interest groups to take advantage of powerful images to sell their ideas, programs, and products.



Turn to your Assignment Booklet and do the assignment for this section.

Appendix

	Glossary
	Activities
	Extra Help
	Enrichment

Glossary

Fascist	<ul style="list-style-type: none">• anyone who believes in or practises fascism – the belief in government by a dictator Fascism was the totalitarian principles and organization of the extreme right-wing movement in Italy, 1922-43.
Il Duce	<ul style="list-style-type: none">• “The Leader,” a title of Mussolini, the Italian dictator during World War II
Old English letters	<ul style="list-style-type: none">• a style of black lettering
Principles of design	<ul style="list-style-type: none">• accepted rules for organizing artworks: rhythm, balance, unity, contrast, harmony, emphasis
Progressive	<ul style="list-style-type: none">• in favour of progress, reform, change, or improvement; going forward step by step
Proliferation	<ul style="list-style-type: none">• a rapid spread or growth
Propaganda	<ul style="list-style-type: none">• information, rumours, or doctrines deliberately spread

Section 1: Activity 1

1. A naked man in profile holding a staff leans to the right toward a winged figure that is half animal, half woman. The male figure has a red drape over the right shoulder, his left leg is bent with the left foot resting on a rock. The left elbow rests on the left knee. The Sphinx figure is in shadow. The setting is a rocky cave. A male figure is in the distance framed in the cave opening. Colours are warm browns, red, and flesh tones. There is a small section of blue sky and distant landscape.
2. The title is *Oedipus and The Sphinx*. The painting shows Oedipus talking to the Sphinx. You would need to know who Oedipus is, what the Sphinx is, and what the legend is in order to interpret this work. Although there is something mysterious about the dark cave, the colours and pose seem calm.
3. This work seems traditional because it is painted realistically, the figures, setting, poses, and colours are all painted exactly. The painting tells a mythological story.
4. A bridge shape makes a diagonal from the lower right corner to the centre. In the left distance the bridge shape is repeated. An engine is on the bridge right. Steam, clouds, and water are suggested.
5. Turner is perhaps attempting to express the combined energy of nature and of machine. The painting communicates a feeling of energy. The artist uses soft, mostly indistinct, edges.
6. The paintings are similar in choice of realistic colours. In every other way the paintings are different. Turner applies colours in a free, quick impressionistic way, his misty atmosphere, his subject matter deals with the experience of rain, steam, and speed.
7. A non-traditional approach to art is the selection of a steam engine as a subject in art. Non-traditional also is the loose handling of paint and the indistinct shapes of steam, cloud, and water blurring one into the other.
8. The Turner seems more abstract and so more closely related to modern art. Responses will vary depending on the work you choose.
9. Answers and explanations will vary. Devices Turner used to achieve an illusion of speed and movement are
 - indistinct shapes
 - blurring of colour
 - sharp diagonal
 - whirling directions
10. Answers will vary. You might suggest rockets, airplanes, cars, rapid transit trains, computers, etc.
11.
 - a. Choice and plan will vary. List of materials will also vary; you might include acrylic paints, computer drawings, light-weight metals, etc.
 - b. Answers will vary. You may mention abstract painting, or collage, or computer-generated images, or assemblages, or constructions.

Section 1: Activity 2

1.
 - a. Drawings will vary depending on choice of subject.
 - b. Description will vary depending on your drawing.
2.
 - a. Some similarities might be
 - overlapped shapes
 - impression of movement
 - broken colour
 - b. Rhythm is created by the overlapping of shapes, the breaking up of shapes and colours, and the variations of line directions.
 - c. The movement in Balla's work is dynamic and progressive.
 - d. In addition to the overlapping of shapes, Balla has used images of overlapping sequences of movement by changing the position of the shapes, by breaking up the colour, and by emphasizing line directions.
3.
 - a. Turner's shapes and colours are more blurred and indistinct. Balla's shapes are sharp and overlapped. Movement in the Turner painting is whirling like the energy of a storm. Movement in the Balla painting is more linear, like a flight of birds.
 - b. The Balla painting creates a stronger movement because the artist emphasizes the path of flight. Movement in the Turner painting is less focussed on a direction.
 - c. Science and technology are reflected in Balla's depiction of movement and speed. Film and computer graphic programs can create an image like Balla's.
4. The Marey work shows a movement sequence from right to left. Each change is shown by an altered position of the figure. The idea of showing movement by drawing a sequence of figures is an influence of photography and filmmaking.

Section 1: Activity 3

1. The following are possibilities:
 - line: lines are sharp and angular like machine parts
 - colour: metallic, gold, and silver
 - texture: metal textures
 - shapes: solid, suggesting wheels, cylinders, and machine parts
2. Turner's painting is an expression of the energy of rain, steam, and speed. Picabia's work is a design of abstract shapes that suggest machinelike parts.

3. a. **Colour:** Both artists use earth colours and warm tones.
- b. **Shape:** Shapes in both works seem abstracted from machines.
- c. **Texture:** The predominant texture of both works is smooth. Rough textures are used for special patterns and accents.
- d. **Line:** Curved and angular lines are found in both works.
- e. **Subject matter:** Both artists are taking subject matter from modern technology. Bontecou's work suggests gears and machine parts; Picabia uses a neon-light design.
- f. **Material:** Both use actual machinelike parts.
4. The objects appear to be saw-tooth parts, gears, rope, parts of nuts and bolts, scraps of metal. The meshing gears and metal parts are common.
5. Answers will vary. You should point out that machine-designed metal parts are a technological development.
6. The elements of art are emphasis, contrast, rhythm, and balance. These create harmony, for the patterns are arranged in a rhythm which circulates and supports the emphasis given to the large oval shape with "teeth."
7. She may have used welding rod and welding tools, hammers and nails, industrial staplers, blowtorch, screws and screwdrivers, and glue gun.
8. This answer will be imaginative on your part. Try to relate the details of the work to your answer.
9. Some points you might consider are
 - legends and myths from the ancient world do not inspire modern artists
 - technological developments have provided new ways of making art
 - twentieth-century artists are more interested in experimentation

Section 1: Activity 4

1. Soldier's helmet, gun, and bullet shapes are instruments of war that are reflected in Léger's work.
2. The shapes in Léger's work are solid and sharp. Many of the shapes are cylindrical with bright, dramatic highlights like the effect of light on metal.
3. A similar attitude is perhaps the perception of machines and movement as suitable subjects to express twentieth-century experiences.
4. Both artists use sharp, clear, shapes that suggest, or are, metallic parts. Lines are sharp and angular in both works. Léger suggests metallic textures and materials. Smith uses stainless steel.
5. David Smith would use the contemporary process of assembling. The images show large blocks of stainless steel arranged in three different processes. Tools would be welding torches.

6. The steel blocks would probably be cast metal. The blocks would be assembled and welded together.
7. The works are similar in that both are abstract, both use shapes that suggest machine parts. The Smith work is a monumental sculpture. Picabia's is a painting.

Section 1: Activity 5

1. Materials used in the work are metal, wood, plastic, screening, and tubing.
2. Subtractive processes were used to make the hollowed-out forms, the holes in the shapes. Cutting away and opening up are subtractive processes.
3. The additive process was used to join all the pieces together: joining with nails, glue, bolts, welding.
4. Casting, welding, assemblage, and construction would all be used to make this piece.
5.
 - a. **Forms/shapes:** The shapes are similar, but have great variety. They are overlapped and organized in a three-dimensional pattern that repeats shapes and lines.
 - b. **Lines:** Lines are controlled by the wire circles, the edges of shapes like the "A" and the pattern on the round shape on the lower right create additional excitement.
 - c. **Colours:** Colours are vivid and repeated.
 - d. **Composition:** The composition has an area of emphasis around the "A" shape. Unity is created by the similarity of round shapes. Contrast is created by the variety of sizes, by patterns, by the "A" figure.
6. The colours are warm reds, oranges, yellows, and greens. The letter "A" relates to apples. All the circular forms and shapes relate to the shapes of oranges and apples.
7. The shapes and colours in this sculpture, the suggestion of bowls, and closed and open forms might symbolize a mixture of open form "O" and closed form "A."
8. Answers will vary.
9. Both artists use the process of assemblage and construction and a variety of materials – metal, wood, and paint.
10. The diagrams along the bottom of the work suggest computer-generated graphics.
11. In the late 1800s materials like neon lights and plexiglass would not have been available to artists.
12. *That's All* with its circuit board and patches of neon light that resemble parts of letters and drawings suggest billboards and advertising signs.

13. Chryssa's work differs from the others in that it uses neon light as its major material and source of colour. Because of electrical power as the source of the colour, safety precautions would be different.
14. The rhythm in the painting is created by the arrangement of small rectangular blocks of primary colour. The rhythm is progressive and irregular as the colour blocks change in size and arrangement.
15. From a bird's-eye view the rhythm of moving cars might resemble an irregular arrangement of coloured blocks moving along intersecting horizontal and vertical pathways.
16. Similarities between a city map and Mondrian's work would be the grid pattern of wide lines that mark out city streets.
17. Technological developments found in a city that might influence Mondrian's image could be controlled traffic lights that create a stop-and-go rhythm, the planned street grids, the variety and similarity of the shapes of cars, trucks, buses, trains, etc.

Section 1: Activity 6

1. All these elements suggest the shapes of grids, fans, or motors that might symbolize power-driven machines.
2. Technological processes used might be casting, welding, electrical hook-ups.
3. Answers will vary, but possible answers could be car wash, machine shop, car manufacturing plant, airplane runway, etc.
4. The artist might be commenting on the many sources of power that operate our cities and contribute to modern life. (Other answers are possible.)
5. Answers and explanations will vary.

Section 1: Follow-Up Activities

Extra Help

1. A camera made these sections. The pieces are similar sizes and shapes. Each piece is a photograph.
2. Similarities: Both artists show a sequence of motion in their works.
Differences: The Marey work is a linear sequence moving right to left. The Hockney work is not linear. It is a multiple view of an experience of time in a studio.
3. Hockney took many pictures of all the parts of a studio, of everything he would see including his own feet. The pictures were then arranged in a collage with an irregular outside shape to suggest a complete experience.

4. David Hockney has used the technology of the camera to provide multiple images of a single experience. The selection of details, the arrangement, the suggestion of space and time are all controlled by the artists. The image is broken into many segments showing details of floor, table, paints, brushes, people, paintings. The composition is arranged to provide an image of a segment of time.

Enrichment

1. Answers will depend on the works you looked at.
2. a. List of films will vary.
b. Answers will vary. The following are some points to include:

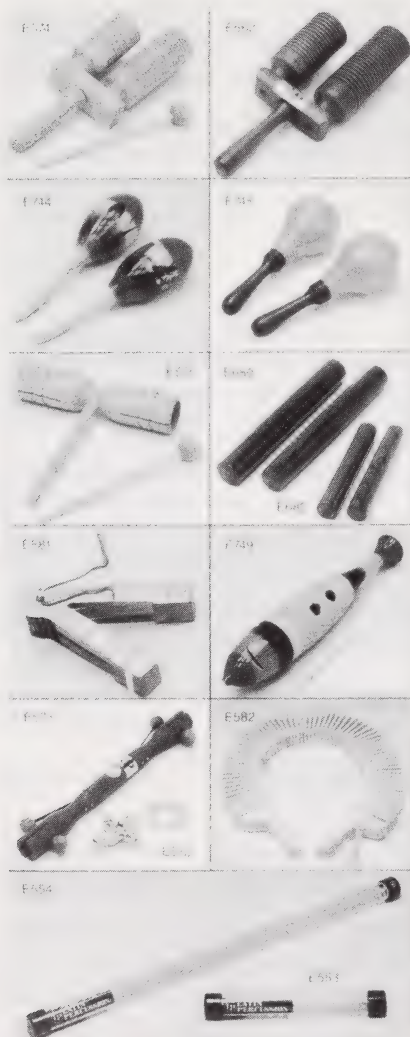
Technology has made close-ups, moving sequences, and special effects more and more powerful. Cameras can simulate outer space, inner space, unusual creations, textures, and colours. Film cameras can slow or speed action and can be programmed by computers. Computer animation can be used to create special effects that could not otherwise be done.

Section 2: Activity 1

1. a. The advertising categories are directed to selling through magazines, newspapers, posters, radio, and television. The design categories are focussed on images: reports, trademarks, packages, posters, book covers, displays, menus, greeting cards.
b. Heads of advertising firms, television producers, and company directors might sit on the advertising jury. These people would need to know what images and messages “sell.” Commercial artists might be on the design jury. These judges would have to know what images are good designs.
2. Answers will vary depending on the catalogue chosen. If you use the catalogue page provided that follows this question, you should note the following:
 - a. Images of different Latin percussion instruments are shown. The images are shown in close-up so that details of design can be seen.
 - b. The images are arranged in a block down the left-hand side of the page and the print is in a block down the right.
 - c. The images show the design of each instrument, the special kind of shape with the possibility for sound production, and the relative size to the human hand. In the printed column description, use, and price are provided.
 - d. The graphic artist had to organize the instruments and direct camera angle and lighting to reveal the detailing and to show the unique characteristics of each instrument, arrange the photographs to balance the block of type, choose colours, and make the page eye-catching.

LATIN PERCUSSION

LATIN PERCUSSION



- E553, E554 L.P. RAINMAKERS** Both versions have a plastic outside cylinder with the "tree" visible. Sound is created by inverting the cylinder to allow the filler to cascade down the "tree" steps. Both can be used as shakers. A wonderful sonic and visual product.
E553 18.75" (47cm) long **\$55.⁹⁰**
E554 40.5" (104cm) **\$78.⁹⁰**
- E562 L.P. WOODEN AGOGOS** A two-toned percussion accessory. Its two components have perfectly complementary tones and are grooved to create an additional guiro-like sound.
 10" (25cm) total length **\$27.⁹⁰**
- E572 L.P. TRI-TONE SAMBA WHISTLE** This is a musical whistle. It has three distinct, complementary tones that can be used in an endless variety of combinations. 2" (5cm) long **\$27.⁹²**
- E573 L.P. CHING CHOK** A double ended, two-toned device each side of which carries a pair of hard plastic striker balls supported by spring steel that creates high-pitched percussive vibrato. Sound chamber of Asiatic Rosewood 11.5" (29cm) long **\$27.⁹⁷**
- E574 WOODEN AGOGOS** Similar to the E562, these wooden agogos offer a similar unique sound at an economical price. Comes with a striker.
 10" (25cm) total length **\$12.⁹⁶**
- E575 DOUBLE TONE-BLOCK** Has two sound chambers with distinct complementary tones. Includes removable handle and mallet.
 7.5" x 7.5" (19x19cm) **\$7.⁹⁵**
- E581 RATCHET** Constructed of chrome plated steel, wooden ratchet wheel with crank. Can be hand held or mounted **\$14.⁹⁵**
- E582 L.P. KOKIRIKO** From Japanese culture. Wondrous sounds are created when the wooden slats are caused to strike one another in a "domino" fashion **\$49.⁵⁰**
- E680 MEXICAN ROSEWOOD CLAVES** Deluxe professional claves made of the finest rosewood available. 8" x 1" (20x3cm) **\$7.⁹⁶**
- E682 MINI MEXICAN ROSEWOOD CLAVES** The same professional quality as E680 but a smaller size designed especially for small children.
 5.5" x .75" (14x2cm) **\$5.⁹⁷**
- E744 MEXICAN HARDWOOD MARACAS** Professional quality, made of the finest hardwoods to ensure authentic tone. 10" (25cm) total length **\$8.⁹⁶**
- E745 VINYL MARACAS** Look and sound like professional rawhide. Heavy duty vinyl construction with varnished wood handle. Lightweight but very durable with a lively Latin sound. 10" (25cm) total length **\$6.⁴⁵**
- E749 MEXICAN WOOD GUIRO SCRAPER** Hand-made. Popular fishtail design. Produces interesting percussion effect. 14" (35cm) long **\$9.⁹⁷**

Section 2: Activity 2

1. Analysis of trademarks:
 - a. The Hermesen design has already been analysed as an example for you.
 - b. The ibex is a wild mountain goat. The stylized Ibex is a symbol for information in Greek mythology.
 - c. The large “D” stands for Dallas. The opening in the “D” looks like a mark made by a paint brush. This mark connects the symbol to the idea of an art centre.
 - d. The tree is clearly a computer drawing. The words “laser learn” relate the symbol to the company’s purpose. A tree is a symbol of knowledge.
 - e. The logo is like a billboard giving place, year, and topic for exhibition.
 - f. The top of the mark symbolizes a city skyline thus connecting architecture – buildings. The series of white blocks along the bottom symbolize the holes in the edges of a row of film.
 - g. Three stylized toothbrushes are arranged to resemble a family grouping: father, mother, child.
 - h. The abstract symbol of interlocking dark moving to light suggests a transfer of energy. The interlocking shape is like a coil or a radiator.
 - i. The piece of film casts a shadow, it is arranged to look as if in motion. The company title in white letters is arranged to resemble the holes in a roll of film.
 - j. The simple line drawing symbolizes bartending through bottles and glass. The top of the glass and bottom of bottles are designed like the Olympic rings.
 - k. The shape of the logo is abstracted from the design of a computer disc. The association between symbol and company would be clear to anyone who uses a computer.
 - l. The spiral line suggest the movement of a potter’s wheel. The white heart at the centre can symbolize the personal care of handcrafting.
2. Answers and designs will vary. Review the logos you just analysed. Check also the sample analyses for question 1 of this Activity.

Section 2: Activity 3

1.

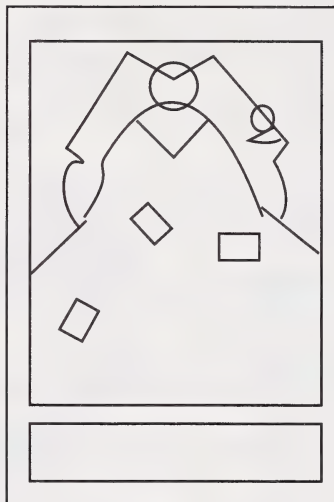
a. Porsche	e. Mercedes-Benz	i. Ferrari
b. Lotus	f. Chevrolet	j. BMW
c. Mercury	g. Peugeot	k. Sterling
d. Alfa-Romeo	h. Rolls Royce	

2. A graphic designer must know the principles of art and design, must understand the language of symbols, must be able to simplify forms and use lettering in design, and must be skilled at translating idea into image.
3. Answers will vary depending on your choice.

Section 2: Activity 4

1. Pennsylvania Renaissance Poster:

- Symbolism of images: Images are by association. A stylized Queen is the symbol for the Renaissance faire.
- Layout:

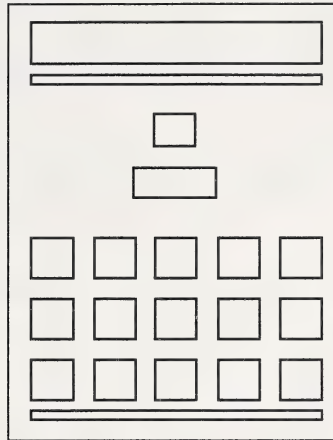


- Colour plan: Dark red, orange, blue, and white on a dark ground. White letters on a dark ground.
- Message: The Pennsylvania Faire will have a Renaissance theme.

2. Academy Theatre Poster:

- Symbolism of images: The images are by association. They show stylized designs of hands clapping and a single bird.

- Layout:

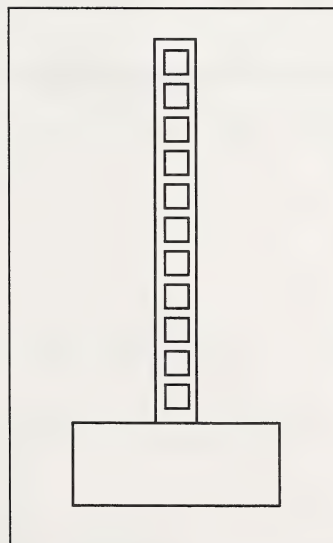


- Colour plan: Red, yellow, blue, and purple on a black ground.
- Message: Suggests the joy of attending theatre. The bird symbolizes the spirit.

3. Brigham Young University Poster:

- Symbolism of images: The images are by association. They show bread, "bucks," clam, chicken feed, lettuce, dough, fins, skins, wampum, suggesting there is something of everything at this University.

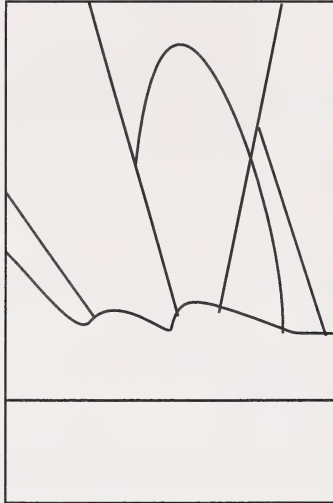
- Layout:



- Colour plan: Yellow print and pale yellow, purple, brown, orange on a black ground.
- Message: Brigham Young University has a course for everyone.

4. Hollywood Legend and Reality Poster:

- Symbolism of images: Images are by association. The stylized fancy car, the stoplights, the embedded figures, the large abstract set all suggest glamour and excitement.
- Layout:



- Colour plan: Rose, orange, greys, and dark blue on a dark grey ground; black letters on grey.
- Message: Hollywood is a place of excitement, glamour, and bright lights.

Section 2: Follow-Up Activities

Extra Help

1. Posters will vary.
2. Use the format you used for analysing the posters in Activity 4 to analyse your poster.

Enrichment

1. Designs will vary. Do your company name and trademark convey the message you intended?
2. By viewing *The Visual Computer* and *Computer Dreams* you will see a variety of computerized promotional images.

Section 3: Activity 1

1. Monuments are highly visible symbols of power. A state can commission spectacular buildings and monuments that express power and wealth. This expression of national identity and aims is "propaganda by monument."
2. Russia had no spare bronze, steel, or manpower so the monuments were never built.
3. The left half of the poster shows large, powerful, uniformed figures of workers; the right half shows the people in power marching together. The poster urges people to freedom through revolution.
4. The Revolutionaries recognized that art is a powerful form of propaganda. Art expresses feelings, ideas, and moods through images accessible to people and so influences action.
5. The "Bauhaus" refers to an influential German art school that trained artists, designers, craftspeople, and architects. "Bauhaus of Russia" means that the school would control the expression of ideas in images.

Section 3: Activity 2

1. The central image shows two active black-shirted figures. The figure on the left appears to be destroying a red flag, while the figure on the right appears to be raising a black one.
2. The flags are symbols. A building on the right appears to be burning. The grey circles suggest an army on the march. The agitated lines and red circles are also symbolic. These symbols probably suggest revolution.
3. The Fascist government wanted to sweep away everything connected to the old order and to the former government. A modern art style would help them express newness.

4. The style of the building and sculpture is smooth and stylized. The building has machinelike parts. The sculpture is somewhat abstract. Both are immense. The building is dark and heavy.
5. The size, colour, and style all express might and power.
6. The mural is full of energy and motion. The exhibition hall is dark, massive, and solid. The mural expresses force through dynamic lines, broken shapes, and colours. The building expresses force through powerful vertical shapes.
7. Montages will vary.

Section 3: Activity 3

1. This building would promote unity because all the Nazi party members could assemble within a single space.
2. The building would be so big that a person's sense of individuality would probably be lost or at least diminished. A person would be swept up into a group identity.
3. Answers will vary depending upon the experience chosen.
4. Images will vary.
5.
 - a. Architectural details observed are the size, the plain surfaces, the emphasis on vertical lines and sharp angles, and regularity.
 - b. The over-all effect of the reviewing stand is one of power and grandeur. The stand symbolizes the absolute authority of the state.
 - c. A concluding statement might be similar to the following:

Monuments can symbolize the power of a state, or nation, or ruler.

Section 3: Follow-Up Activities

Extra Help

1., 2., and 3. Answers will vary depending on the poster chosen. You should apply insights you gained from working through this section.

Enrichment

Responses will vary. Set your imagination free!

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L.R.D.C.
Producer

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